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digital artist

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Welcome
to issue twenty-eight of Digital Artist

My Little Thief
2007 **Photoshop**

April Madden,
Editor

April

Discover more at
www.digitalartistdaily.com

Happy New Year from the Digital Artist **team! We've got a bumper issue to celebrate the end of 2011 and the start of 2012.**

A new year is always an exciting time in the art world. It's a great time to check out the latest emerging artists – for our selection of ten to watch, turn to p26 for our annual Creative Hotlist.

Perhaps you've made a New Year's resolution to expand your creativity. Maybe there's a style you've never tried before that you want to learn more about. How about a contemporary take on Pop Art (p32)? Or maybe there's a creative tool that you've decided you really need to get to grips with, like Painter's Esoterica functions? There's a complete run-down of them on p38. And what if you have a career change on the cards in 2012? It might be time to start work on that children's book you've always dreamed of illustrating (p46) or kick-start your graphic design career by learning about infographics (p52). Maybe you'd like to improve your skills at creating effective backgrounds (p60) or embrace the latest trend for geometrically influenced wildlife illustration (p68). Maybe you're a traditional artist who's just gone digital and you're looking for ways to combine the two (p74). Whatever your creative New Year's resolution, we'll help you achieve it in 2012. Cheers!

What to expect from us every issue...

"Digital Artist is the only magazine that covers all styles and genres of digital art. Our drawing techniques, software and style tutorials and reviews of top creative kit are by artists, for artists, giving you the resources you need to create fantastic artwork"

Software covered in this issue

Corel Painter

Adobe Photoshop

Adobe Illustrator

Plus: Real media, ArtRage, PhotoPlus, SketchUp and more

Get in touch... DigitalArtistUK @DA_April

Artist info

Fan Yang

Personal portfolio site **jiuge.deviantart.com**
Country **US**
Software used **Photoshop**
Fan specialises in character illustration. Her work has a decidedly manga slant combined with strong fantasy elements. You can pick up art books packed with her gorgeous artwork via her deviantART profile.

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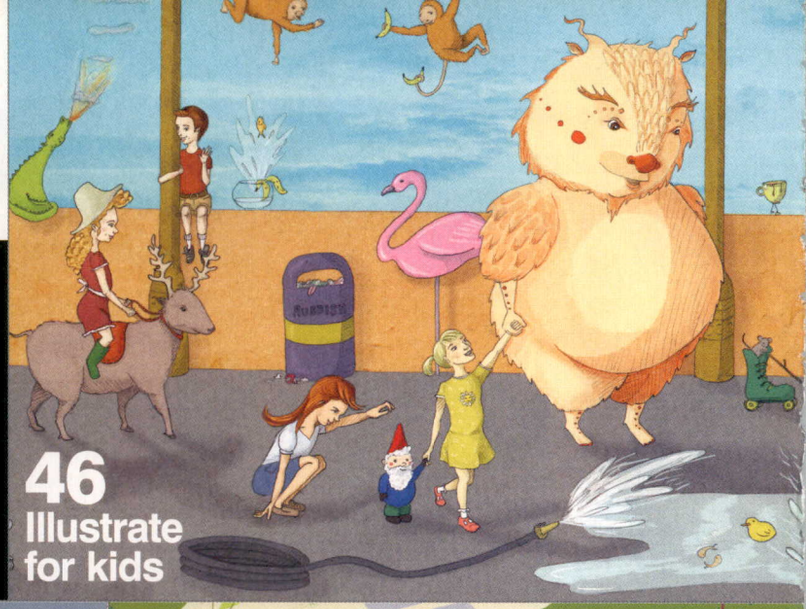

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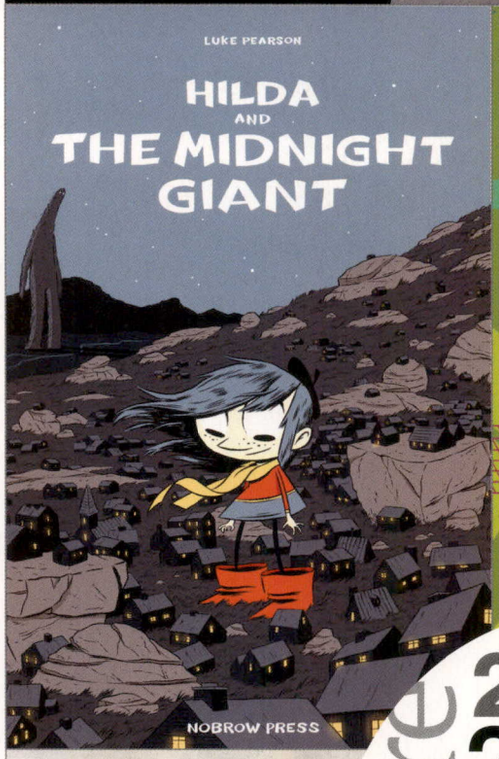

feature **26**
2012 creative hotlist
Our annual look at the ten hottest emerging artists that you'll be watching next year

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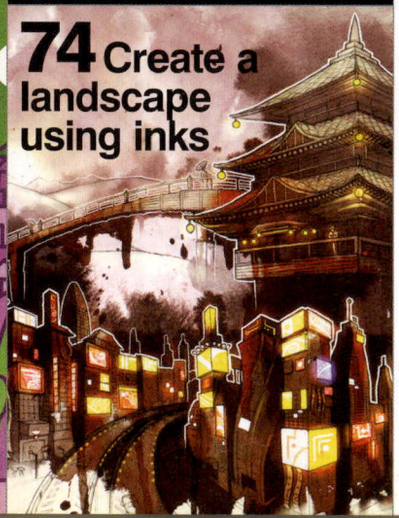

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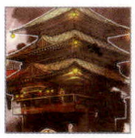

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If you'd like to contribute, email **april.madden@imagine-publishing.co.uk**

Neil Stevens

www.crayonfire.co.uk

Neil has recently been experimenting with his signature style. We liked the elements of the late Richard Hamilton that we saw in his experiments, so we got him to take a look at Pop Art on p32.

Joe Cummings

cummingsillustration.com

Joe moved to Greenwich a while ago (coincidentally where two of Team DA grew up) so when we asked him for a Thirties Tube poster using Painter's Esoterica tools he painted our home town, on p38.

Bryony Crane

www.bryonycrane.co.uk

Bryony has a sweet, whimsical but thoroughly modern style, so she was the perfect person to demonstrate how to make a fun children's illustration packed with little details for kids to find on p46.

Andy Hau

www.andyhau.com

As an architect, Andy's more than familiar with the way that housing has changed in the UK over the past century or so. He puts his knowledge to graphical use in an infographic on p52.

Natsuki Otani

cargocollective.com/natsukiotani

"Hi Natsuki. Can you do me a kind of... Florence Welch as the Virgin Mary, in the style of Alphonse Mucha? You can? Sweet!" You may laugh, but that was the brief for p60.

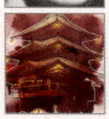
Sandra Dieckmann

www.sandradieckmann.com

Sandra's work combines two major trends in illustration at the moment: wildlife and geometric patterns. Find out how she creates her evocative work on p68.

Contributors

Meet this issue's collection of experts



Benjamin Mounsey

behance.net/benjaminmounsey

Benjamin's MA project saw him illustrating a Japanese text in his own uniquely inky style. We find out more about his process on p74.

Evan Nave

www.evannave.co.uk

The mysteriously monikered Evan Nave joins our Creative 101 team this issue to answer a compositional question on basic shapes. Circle, square, tube or cone? Hokusai or Cézanne? All is revealed on p84.

Luca Molnar

lucamolnar.com

Luca also joins our Creative 101 team this issue (as well as letting us rummage through her portfolio on p66). She answers your questions on graphic design, typography and neon effects in the Q&A on p86.

Emory Allen

emoryallen.com

Last issue's interviewee Emory joins us again this issue as another member of the Creative 101 gang. Emory ponders the key question of coloured line art and the overall effect hue can have over on p88.

Sam Brewster

www.sambrewster.com

Sam worked at super speed to create our Cheat Guide this issue, which deals with achieving an organic, hand-made screen-print look in a digital piece. He's got some great tricks on p90.

Lionel Cutmore

lionelcutmore.deviantart.com

For this issue's Drawing 101 Lionel is dealing with anatomy and its use in figure drawing. Discover how what lies beneath can help you create effective static and action poses with accurate lighting on p92.

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digital artist

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Between the lines

> "It's a funny thing, some people make the assumption that my work is made of vector graphics but I barely even know how to use Illustrator"

Ben Newman Freelance illustrator

Bristol-based illustrator Ben Newman is known for his colourful, often geometrical work. With a diverse client base that sees his work popping up in advertising, media and art shows all over the place, his distinctive style stands out and has been hard to miss in recent months. We caught up with Ben to find out more about what has inspired his precise, stylised art, how he creates his digital pieces and why people often mistake his Photoshop work for something created with Illustrator.

Digital Artist: Tell us a bit about yourself and your background?
Ben Newman: Hi! My name is Ben and I am an Aquarius. I grew up in a town called Cheltenham in the United Kingdom. I was 18 years old the first time I went on an aeroplane. I contracted chicken pox when I was 16 just before my GCSE maths exam, which is possibly one of the best things to have ever happened to me. I went to A&E numerous times as a child because I would lodge small objects (often parts of Kinder Egg toys) into my ears and/or nose. I prefer brunettes to blondes but when it comes down to it I'm not really fussy. I currently rest my overweight carcass in a lovely English city called Bristol.

Digital Artist: How would you describe your personal style?
Ben Newman: Bright, bold, simple, complex, symmetrical and colourful.

Digital Artist: When did you first start work in the art industry?
Ben Newman: I studied illustration at UWE in Bristol until I graduated in 2004 and in terms of breaking into the market, I was pretty slow out of the gate when university finished. Lots of recent graduates head straight in once they finish studying, but I was still trying to figure things out when I left. I spent a long time alone painting and finding my voice. Over the first couple of years I completed a few editorial pieces for the now defunct music magazine *Plan B*. I mainly took part in exhibitions and concentrated on personal work until I came back from three months in Asia and found myself unemployed and looking for work in restaurants and bars. That made me realise that I wanted a career as an illustrator more than ever, so I saved up and bought a computer and taught myself how to integrate my hand-drawn work with Photoshop, which was a long and painful process. I moved back to Bristol and worked every spare minute I had while holding down a full time job to improve my ability to draw and learn more about being an illustrator. Eventually, I got to the point where I could survive on the money I earned from illustrating. That was a good day.

Digital Artist: What or who would you class as your primary influences?
Ben Newman: Nathan Jacques-Garamond, Charley Harper, Jim Flora, Tom Eckersley, Picasso and the Stenberg brothers had a huge impact on the way I think about composition, while Tim Biskup made me rethink everything I thought I knew about colour. I really admire how he makes sure that his imagery never gets stagnant, it's always evolving in one way or another which I find truly inspiring and is something I try to apply to my own work ethos.

I prefer to look back in time for inspiration rather than looking at what people are doing now. Sometimes I feel very out of touch with what is hot in the industry right now, but art movements such as Cubism, Constructivism, Bauhaus and Futurism have fascinated me for a long, long time. I'm also an avid collector of old matchbox labels from the Thirties to the Seventies. These tiny artefacts are bursting at the seams with simple, well-executed design and limited colour palettes.

Ben Newman
Personal portfolio www.bennewman.co.uk
Location UK
Software used Photoshop

Right: Tiger 2011 Real media and Photoshop. Image for NSPCC waiting rooms

1

Digital Artist: What inspires you?
Ben Newman: I look to all sorts of things for reference and inspiration for my work. Folklore and stories play their part, as do shapes and colours that I observe. Limitations and restrictions can help give you a real push, as does creative freedom and friends who encourage you to work harder. Stepping outside of my comfort zone and accepting failure can often be the most inspiring things for me.

Digital Artist: It's been a great couple of years for you – we're seeing your illustrations pop up in the likes of the *Guardian* and on BBC advertising and editorials. What's been your favourite commercial gig to date and why?
Ben Newman: It has been a great year so it is difficult to pick but there are definitely two that stand out. The illustrations I did for the BBC Radio 4 dramatisation of Vasily Grossman's *Life and Fate* was the most high-profile and was turned into a 30-second animated advert for BBC TV. Just seeing my images move on national television was an amazing feeling and I received messages from friends and family when they saw it on air. I was hired by an ad agency called Devilfish Media to design the printed posters based around their concept ideas and then I drew the elements for the animation. Daniel Binns from Wonky Studios in Bristol storyboarded and brought the thing to life.

1. Robot 2011 Real media and Photoshop. Image for NSPCC waiting rooms

My favourite commercial job this year was for Absolut Vodka, through Bren and Richard at The Small Print Company in Ireland. They flew myself and nine other artists out to Dublin for a week so that we could customise a giant 8-foot fibreglass vodka bottle for them over the course of five days. We were fed, put up in a hotel and taken out for dinner and drinks every night.... we worked hard too mind you. Working in a large studio with nine other amazing creatives was utterly incredible, the atmosphere was brilliant and we all produced some fantastic work. I learnt a lot about working by hand on very large curved surfaces, but the end result was surprising in a good way. It really boosted my confidence working this way and I got to make lots of new friends.

Digital Artist: You recently exhibited in Ghosts of Gone Birds, what was it like seeing your work in the same show as people like Sir Peter Blake and Ralph Steadman?
Ben Newman: Quite bizarre. I saw a few articles when they would list some of the artists involved and I was very surprised to see my name actually mentioned in the same paragraph with them. When I first signed on to the project it was very early on and when Ceri Levy asked me to take part none of these artists were yet attached, so it's all testament to the infectiousness of Ceri's enthusiasm and passion that the show has gained such fantastic attention and grown in the way it has. It currently has over 100 artists involved from many different disciplines. Ceri told me the other day that my Bishop's 'o'o had become one of the iconic images of the show and that made me feel extremely proud especially as it's helping to raise money and attention for such a fantastic cause as the BirdLife International's Preventing Extinctions programme.

Digital Artist: You've published a lot of work through Nobrow Press, what's next on the agenda for you with them?
Ben Newman: Well.... if I told you I'd have to kill you. Seriously, though, it probably won't be out until mid-2013 so I need to keep it tightly under wraps until nearer the time. It's big though and I promise it'll be worth the wait. In the meantime, they just released my new wrapping paper design featuring lots of different Astro Cats.

Digital Artist: One of your most well-known Nobrow Press projects is *The Bento Bestiary*. It's a really fun book and it seems like you had a wonderful time on every single illustration. What did you enjoy in particular about that one?
Ben Newman: Finding the excuse to work with my good friend Scott Donaldson (who wrote the book) was definitely what I enjoyed most. We worked at Waterstone's bookshop together for years so when Nobrow asked me to produce their first limited edition book I knew I needed help in the writing department and Scott was the obvious choice. I really feel that his writing and my images complement each other and we work together with such ease that it barely feels like work at all. Our meetings took place around his dining room table with plenty of beer, wine, whiskey and/or port.

> "Stepping outside of my comfort zone and accepting failure can often be the most inspiring things for me" [2]

Digital Artist: You got to revisit some of the pieces from the original *Bento Bestiary* in last year's new print run. What were the significant changes you made, and why?
Ben Newman: Well, I actually changed and redrew every illustration except one and Scott rewrote sections or entire pieces so it's a very different book from the original. There are two reasons why we did that. First, it had been over a year since the screen-printed version and my knowledge of traditional print and my ability to draw had improved vastly in that time, so being given the opportunity to improve something I really loved making seemed more of a pleasure than a chore. Second, we would not have been able to make the mass-produced book if the 100 people that spent £40 on the original hadn't bought it and I didn't want them to feel cheated when a more affordable version appeared on the market.

Digital Artist: What are your favourite digital and traditional mediums or software to work in and why?
Ben Newman: Just a simple pencil, ruler, compass and paper suit me fine. The computer and the software are just a tool for me once I get into the final stage of an image. I don't draw out my roughs on the computer as I prefer to sit away from the screen (well... the million and one distractions that is the internet) and work it all out on pieces of paper. Photoshop is the main piece of software that I use because I've been using it for years and I understand it relatively well.

2. Bishop's 'o'o 2011 Real media and Photoshop. Piece for the Ghosts of Gone Birds exhibition

Digital Artist: Do you combine traditional and digital media in your work? How and why or why not?
Ben Newman: Yes, I use my lightbox to pull apart my original hand drawings into individual shapes and then scan those shapes into Photoshop where I piece the whole thing back together like a big puzzle. I always try and keep as many of my hand drawings in my final images as possible. I like using Photoshop because when a deadline is really tight and a client needs the work immediately, I can make alterations pretty quickly and just ping it off to them in an email. I still find it strange waiting a few months sometimes to see a physical version of my work because I've only seen it as a digital image until it's released by a client.

Digital Artist: Are there digital or traditional techniques or programs you'd like to learn more about? Why or why not?
Ben Newman: It's a funny thing, some people make the assumption that my work is made of vector graphics, but the truth is that I barely even know how to use Illustrator. It is a package that I would like to learn how to use better as it is essential for some advertising work. Also, the more I know the more control I can have over jobs and their final outcome rather than having to source a designer to help me.

Digital Artist: Do you have a set workflow? What is it?
Ben Newman: I just get on with what I can get while I can get it. Freelancing is very much hand to mouth (for me anyway) but the past two years have been very kind with some great projects, so I just hope it lasts. I make day-to-day lists and overall check lists for each project I'm working on. I try really hard to keep a regular working day, like 9-6 for example, but it varies drastically sometimes. I'm pretty good at remembering things so I always hit my deadlines but I always fall behind on emails. I just hate typing.

Digital Artist: You collaborated with your dad recently on some 3D masks for the show MASKS. How did you work together and what did each of you bring to the project?
Ben Newman: My dad worked as a tool-maker for most of his life so he is very good at following instructions and measurements to a tee. This was a great quality of his that I wanted to utilise in our project, but I also wanted him to have creative input in the work because I wanted a fresh brain to help push these designs into three dimensions successfully. Strangely, he was a bit reluctant to contribute any of his ideas at first but as he started the project his confidence grew, and by the last mask he was building he was throwing all sorts of ideas at me. It was fantastic to see him so excited. Once he had cut, carved and worked out how the pieces should layer together he would pass them on to me to paint and varnish. Once I'd finished that I'd pass them back to him and he would then assemble and glue it all together.

3

> "I always try and keep as many of my hand drawings in my final images as possible"

Digital Artist: Felt Mistress also made some 3D versions of your creatures from *The Bento Bestiary*. How did that come about?
Ben Newman: Pretty simple really, I just asked her! We were in a Christmas show in 2008 when I first saw her work and thought to myself I want to collaborate with her, so one day I asked. She is a very busy lady but as it turns out she was as big a fan of my work as I was of hers. I had the show at Nobrow coming up and she said she'd fit it into her schedule. She is such a professional and perfectionist that it was like travelling on easy street for me as I just needed to send her images and she made it all happen. It was a real pleasure working with her and it was great to meet her and her partner in crime, Jonathan Edwards, at the MASKS private view when we exhibited that work. She recently made a 3D version of the bird I designed for the Ghosts of Gone Birds show, so hopefully we'll keep collaborating in the future.

Digital Artist: If you could collaborate with any other artist, living or dead, who would it be and why would you choose them?
Ben Newman: I would pick my good friend and illustrator, Nick White. We've known each other almost 18 years and we even used to play in a band together at school, but since then we've never really worked together as illustrators. We've talked about a few ideas but we never seem to be free at the same time. I find him endlessly inspiring and it's amazing and bizarre that we both ended up picking the same career paths after school as we went to different colleges and universities.

Digital Artist: Your most recent show was Kamen Riders versus Super Sentai in LA. Tell us a bit about that...

3. Astro Cats wrapping paper 2011.
Designed for Nobrow for the Christmas and Hanukkah season, available from their online store

4

Ben Newman: I was asked to participate in an exhibition paying tribute to an old Japanese television show called *Kamen Riders* and another show called *Super Sentai* (it's usually referred to as *Power Rangers* here) alongside 100 other artists at the Q Pop Gallery in LA. Each artist was asked to reinterpret these crazy masked heroes in any way they saw fit. It was just a great project to be involved with and I jump at the chance to exhibit abroad if I possibly can. I'm very selective about participating in exhibitions as they can be quite a burden with all the time and money that you usually have to invest in them, but this one was just way too cool to turn down.

Digital Artist: Finally, what are your plans for the coming year and the future?

Ben Newman: I'd like to continue to evolve the MASKS show further by creating new works for it and touring it around to other galleries, abroad if possible. I have some interest so I'm excited to see where it takes me. Ideally, I want to keep working on book projects and moving more of my ideas into 3D either as a one-off or a mass-produced item, but I guess we'll see. I just wonder how long my luck will last.

4. Kamen Rider print 2011
Real media and Photoshop. Image for the Kamen Riders versus Super Sentai exhibition

Beauty in paperwork

Yulia Brodskaya meticulously handcrafts paper illustrations for clients all around the world

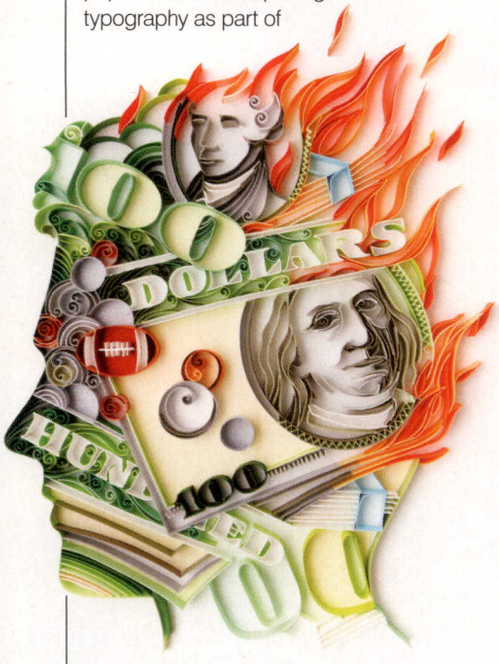
Sent to art school at five years old, Yulia has been practising ever since. It wasn't until she moved to the UK, though, after graduating in graphic design from Moscow that she began to feel more creative and discover her beautiful style. "I felt that the education I received at university in Moscow was far from thorough or helpful for my career in any way, so I decided to keep studying – this time in the UK", Yulia explains. "I'm quite sure that if I stayed in Russia I would never have achieved what I have achieved."

Focusing on graphic design in high school and university, it was a shift into illustration after graduating with a masters degree that started the evolution of her paper craft. After exploring typography as part of her graphic design course, when she switched to illustration she found that her main interest became to "illustrate letters" rather than objects or scenes. "[I] found a way of combining my two main loves: paper and typography", Yulia says.

"I try to perceive letterforms as an artistic element of a unique shape; letters and words must be illustrated as a picture, if you know what I mean? However, in most cases, this means that legibility is sacrificed, so if a message is an important part of the work then there should always be a compromise."

Inspired by paper, Yulia hand crafts illustrations using quilling techniques. "The material – paper – inspires me most, I just love working with it", Yulia comments. "When it comes to commercial jobs, my main challenge is to complete the work in a set time. The deadlines help [me] stay motivated. I'm quite organised and I can't even think of the possibility of letting people down." Depending on the brief it can take anything from a couple of days for something simple to weeks for something more complex and intricate. "I always make pencil sketches first and don't start with the paper until the sketches are approved by the clients."

Entering an illustration competition gave Yulia an incredible boost early in her career. "The winning illustrations made it into an image bank of one of the big UK companies", Yulia says. "The fact that they chose five of my works made me think that I should probably not forget my illustration skills, but try to develop them further. It took me about two years to come up with my own style." Looking to the future, Yulia hopes to push her technique further, trying new treatments and themes. "I'd like to keep experimenting and… find enough time for some personal projects", she adds.



There's no room for error once a piece of paper has been glued © Yulia Brodskaya

Left: Yulia listens to audiobooks while she works on her intricate creations © Yulia Brodskaya

Find out more online...

Yulia's website

Web www.artyulia.com

Paper in demand Yulia's technique is sought after by a host of big-name clients

Coin: Christmas in Wonderland
This was the main visual for a 2010 Christmas campaign created for Coin, an Italian department store. Agency: Boxdue SRL. Photo by John Ross.

Flourish
This was created as an opening illustration for an article in *Whole Living* magazine, US. The story is about balance. Photo by Michael Leznik.

Ocean Guard
Created for the agency Ward6, this poster design was used in an Australian campaign for the new OMEGA 3 supplements. Photo by Michael Leznik.

Above: Yulia must avoid thoughts about the length of time it takes to create one of these masterpieces. Distractions help her forget that never-going-to-finish feeling © Yulia Brodskaya

PURE
This beautiful creation was made for *PURE MAGAZINE* in 2011, which was used as the cover image. Photographed by Michael Leznik.

JOY
Although this design created for Tiffany's holiday cards wasn't used, it's still one of Yulia's favourites. Photographed by Michael Leznik.

MakerBot shells out on printing

Project Shellter creates crab-approved 3D-printed shells for hermit crab conservation

When your 3D printer is capable of making just about any object in plastic – from toys and jewellery to pliers and curtain rings – why not use it to help save the planet, too?

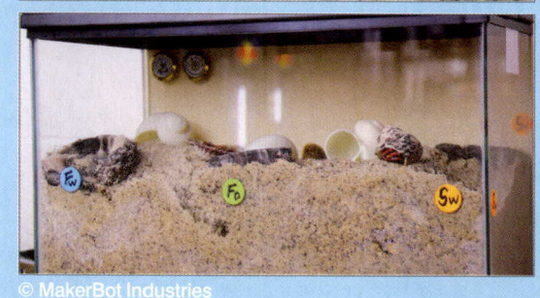
The Thing-O-Matic from MakerBot is an affordable, open-source printer that works a bit like a robotic glue gun. ABS – the same plastic used to make LEGO – or biodegradable PLA thermoplastic is heated to a controlled temperature before being pushed through a nozzle in a thin stream, building up objects layer by layer.

Musing over how the technology could be used to help save hermit crabs by solving a shell shortage caused mainly by the decorative shell industry, Project Shellter was born. "It was a brief statement shared over beers, but I couldn't stop thinking about it", Miles Lightwood says about a conversation shared with Bre Pettis, CEO and co-founder of MakerBot Industries. "After researching the issue, I then began my secret obsession to design and print a hermit crab shell...

"After encountering many failures and obstacles during the ensuing 19 months, in September of this year I finally printed a prototype shell. I immediately contacted Bre and pitched Project Shellter as part of the MakerBot artist-residency program.

"Getting the project started was the first hurdle in the process, but now the real challenge begins: will a hermit crab stick its butt into a printed shell?"

While the project is sponsored by MakerBot Industries, operators of all types of 3D printers are encouraged to participate in Project Shellter. Follow the latest news, shell designs and webcam footage at **www.facebook.com/ProjectShellter**



© MakerBot Industries

Community

news ● tools ● resources ● events ● inspirational artists

deviantART deviation

Each issue, Fiona Hooley from deviantART will bring us news, trends and updates

As another year counts down its final few weeks, our artists are uploading a lot of artwork inspired by hope and positivity. Here's a few that caught our eye over the past month. Sleepy Circle Owl, by Pyrochan-dolls (**pyrochan-dolls.deviantart.com**) shows how beautiful a vector can be using just one simple shape and minimal colours. Houses, by Mirchaz (**mirchaz.deviantart.com**) is a wonderfully clean, crisp illustration that makes good use of soft colours reminiscent of a fairy tale. XY, by matjosh (**matjosh.deviantart.com**) is a stunning piece of space art that combines digital painting and airbrushing to spectacular effect.

Are you ready for a New Year filled with inspiration and creativity? We look forward to seeing what you can do, so until then – stay devious!

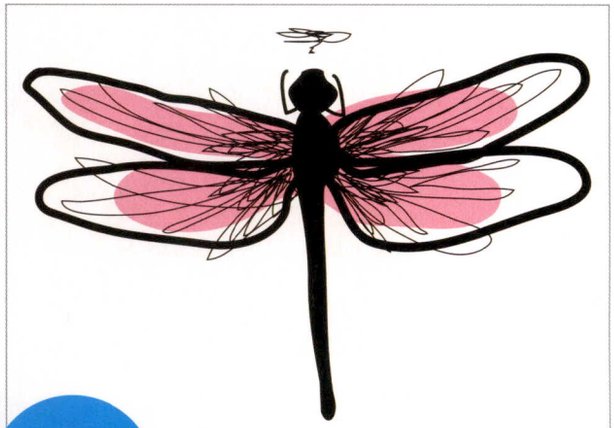
Houses by Mirchaz

Sleepy Circle Owl by Pyrochan-dolls

XY by matjosh

Fiona Hooley, Director of Community Operations

deviantART.com | fiona@deviantart.com



Find of the month

mrs dragonfly has a lot on her mind right now

Mrs Dragonfly © Evelina Nilsson, Formaholic

Bright, bold and colourful

Never grow up with Evelina Nilsson's dynamic and creative prints

Illustrator Evelina Nilsson creates bold and colourful prints for her online store Formaholic. Her collection of quirky, childlike illustrations are perfect for those not so grown up adults, making great gifts for any special occasion. Her concepts range from cute animals and personalised characters, to typographic illustrations and playful insects, all buzzing with colour and charm. Mrs Dragonfly is just one example of her enchanting bug collection.

Visit Formaholic online to see Mr Beetle and Mr Butterfly, all illustrated in a single colour with thick black line art. For more designs visit **www.etsy.com/shop/formaholic**.

Next issue

Get a sneak peek at what's in store for the next issue

Out 26th Jan 2012

We meet artist Camilla d'Errico and discover more about her Pop Surrealist style and subject matter.

And much much more....

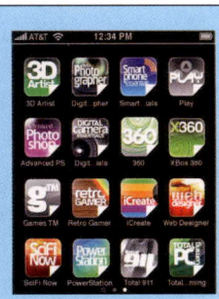
Design an on-trend live music poster ●
Discover Divisionist colour theory ●
Paint a spring scene in Corel Painter ●
Use vanishing points effectively ●
Use Art Deco motifs in Illustrator ●
Create fantasy art on your iPad ●

Creative products

Hungry for knowledge? Check out other artistic products

Out now!

Imagine PixelMags
Download some of your favourite Imagine Publishing titles from Apple's Newsstand and take them with you wherever you go!



3D Artist
Our sister title is full of information and inspiration for 3D fans, with artist tutorials and industry interviews.

Advanced Photoshop
Get a monthly fix of tutorials, interviews and features from Photoshop professionals.

Photoshop Creative
Creative projects for Photoshop enthusiasts, from image-editing through to manipulation

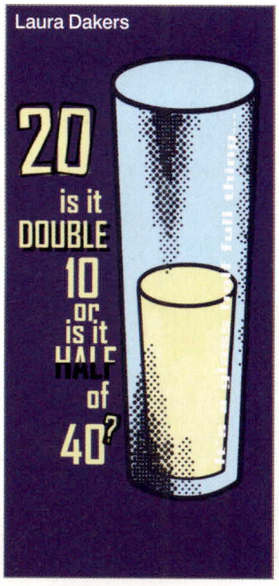
All available from www.imagineshop.co.uk

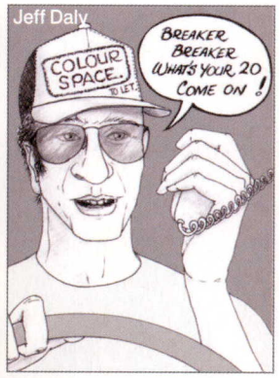
Celebrating Corel Painter's 20th anniversary

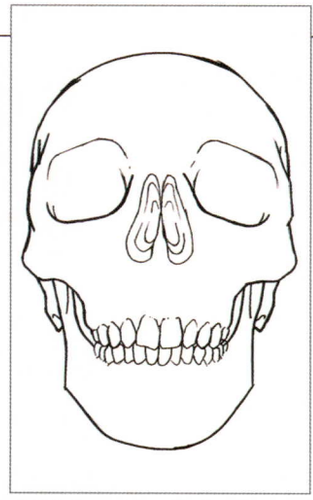
Unveiling the ten lucky Digital Artist readers to win a copy of Painter

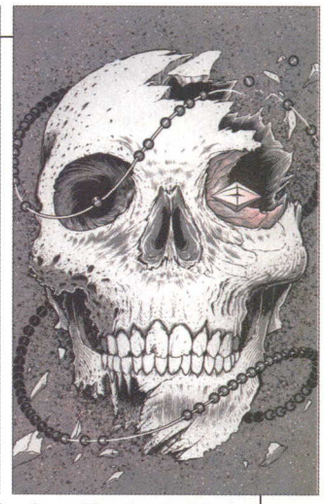
Following an overwhelming response to Digital Artist**'s Corel Painter 12 competition, the winners have now been selected.** Answering 'Which of these is not a tool in Corel Painter 12 – Mirror Painting, Rotoscope Painting or Kaleidoscope Painting?' successfully are winners Maxine Grant, Arthur Lyons, Eleni Tsami, Michael Dunlop and Svein Kare Gunnarson. Each will receive a standard edition of Corel Painter 12, worth £274.80.

Snapping up the top prize in the 20th anniversary creative competition, by submitting a winning piece of artwork based on the theme of '20', are Jeff Daly, Laura Dakers, Jeremy Murphy, Andrzej Kuziola and Gigi Clark. Each talented artist will be sent a 20th Anniversary edition of Corel Painter 12 in paint can packaging. The total kit is worth £298.80 (and we're very jealous). Congratulations to all of our winners; enjoy your prizes!









Artists have taken the brief to new levels, making the skull their own; exactly what James hoped for © Brian Luong

Encouraging collaboration

James Fenwick threw an image out into the public to see what he'd get back

Graduating in illustration a little over a year ago, James was keen to collaborate with other creatives. But freelancing for various clients in everything from gig promotions to editorial work and corporate branding left limited spare time.

Eventually, he decided it was time to kickstart something "I just thought it'd be fun to throw an image out into the blue and let anyone and everyone play around with it", James explains. "Using a skull… seemed like it would appeal to a wide audience." The brief was simple: take the skull design, customise it using whatever materials, medium, context or direction you like, and be creative with it.

The response has been positive enough to encourage James to make a continually running e-zine project, with different themes. "Future briefs will be more widespread and a lot more organised now that the whole project has a platform and name to run by." Visit **veal-zine.blogspot.com** for more.

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If you've created something amazing, don't just keep it for your desktop – get it up on the wall! At Diginate, we turn your digital works of art into amazing posters for your wall. With no minimum order, various sizes and a range of finishes – including: gloss, satin, spot UV and art prints.
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The Gallery

Two pages of inspirational art from digital masters around the world

Featured artists

Teagan White
www.teaganwhite.com

"I am a freelance illustrator based in Minneapolis. My work is inspired primarily by nature and antiquities, and usually characterised by intricate lines, flat colour and a vintage aesthetic."

Hwei Lin Lim
lalage.org

I'm an illustrator and comic artist based in Kuala Lumpur. My mission is to create art that tells stories or simply captures a moment. I really enjoy working with negative space, dramatic light and colour, and the challenge of compositions in sequential art.

Get featured...

Get your art on these pages

1. Register with us

Check out the website, click on Register and choose a username and password.

www.digitalartistdaily.com

2. Upload your art

Once registered, you can upload images to your gallery – there's no limit on numbers but check the size criteria.

3. Share with us

Have an image you feel passionate about? Drop editorial an email at **digitalartist@imagine-publishing.co.uk**.

Email or post

You'll be missing out on a thriving community, but if you'd rather submit your work by email or post, here's how. Save your work as a maximum quality JPEG or zip it up as a TIFF and email it to the address below. Please include your contact details! You can also send your images on CD. The addresses are:

digitalartist@imagine-publishing.co.uk

The Gallery, Digital Artist, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EZ

Watch Out for Grassmonsters

2011 **Real media, Photoshop**
Teagan White

Keep Calm and Make Tea

2011 **Photoshop**

"Lalage and Boris celebrate the moon festival with tea and mooncakes. This night sky started out very dark at first, but I really like the way light reflects off pale surfaces and so started painting colours into the clouds"

Hwei Lin Lim

Zen Brush

A simple, elegant and minimalist drawing app to create beautiful ink strokes effortlessly

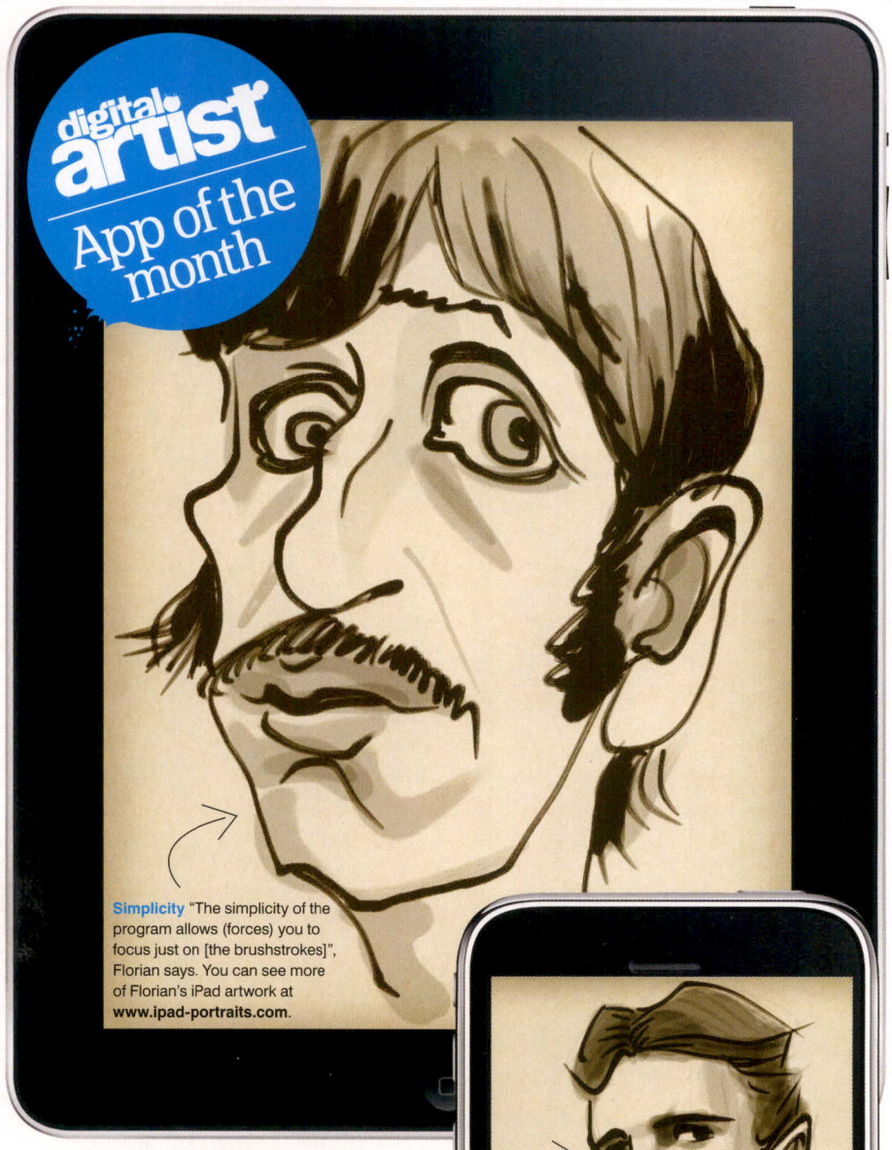
The Japanese aesthetic concept of wabi-sabi finds beauty in things that are transient and imperfect. They remind the viewer of the fragility of life and the inherent chaos theory that governs it. That's why ink painting – or sumi-e to give it its Nipponese name – is so fundamentally important in Japanese art. The idea of ink painting is that an expert can knock up a masterpiece in moments because the talent lies in technical ability combined with spontaneity. For those of us who are used to the precision and refinement of sketching, pencilling, inking and colouring, this can be a bit of a scary prospect.

> "It creates an experience as close to real ink painting as possible, without the expense"

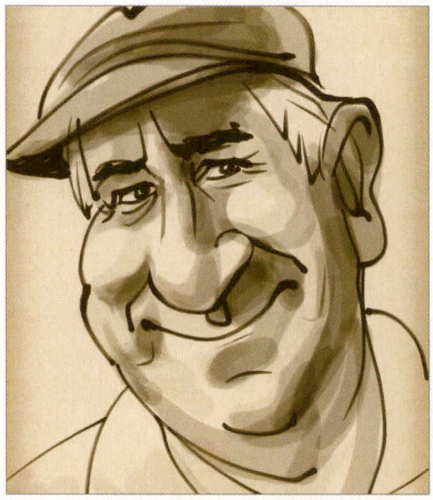
This is why Zen Brush is our App of the Month this issue – because it creates an experience as close to real ink painting as possible, without the expense of ink, inkstones and paper, or the worrying threat of wasting them when it all goes horribly wrong (which, unless you happen to be the 11th Century hero Genji, it probably will).

This means that you can get to grips with the energy and off-the-cuff nature of this ancient art – which is incredibly valuable for helping you to warm up before drawing, for developing your muscle memory and your ability to tightly control a sloppy, splattery medium like ink – while retaining the spontaneity which so often characterises the most appealing versions of this kind of artwork.

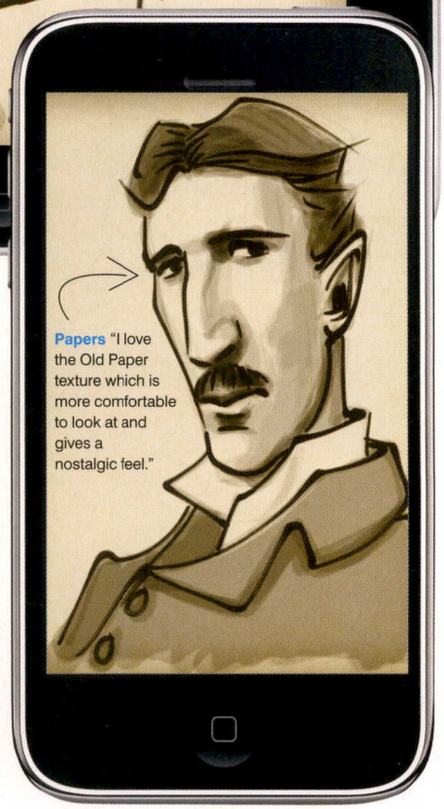
You don't have to be into Asian painting styles to get the benefits of this app; it's excellent practice no matter what style you favour. "I use Zen Brush mainly for creating portraits and caricatures", points out Florian Alexander Schmidt. "Sometimes I also use it for classic life drawing; I draw from photos as well as on the street and at events where I draw the guests. Doing caricatures in this way allows me to send the caricature to the sitter directly while at the same time keeping a copy for my portfolio. You don't get that with works on paper…"



Simplicity "The simplicity of the program allows (forces) you to focus just on [the brushstrokes]", Florian says. You can see more of Florian's iPad artwork at **www.ipad-portraits.com**.



Brushstrokes "The best feature is definitely the dynamic appeal of the strokes that can be achieved with Zen Brush."



Papers "I love the Old Paper texture which is more comfortable to look at and gives a nostalgic feel."

Price: £1.99/$2.99US | Device: iPhone, iPod touch, iPad | OS: iOS 3.1 or later | Developer: PSOFT MOBILE | Version: 1.16
Developer website: www.psoft.co.jp | App Store category: Entertainment | App Store age rating: 4+ | App Store link: tinyurl.com/DA-ZenBrush

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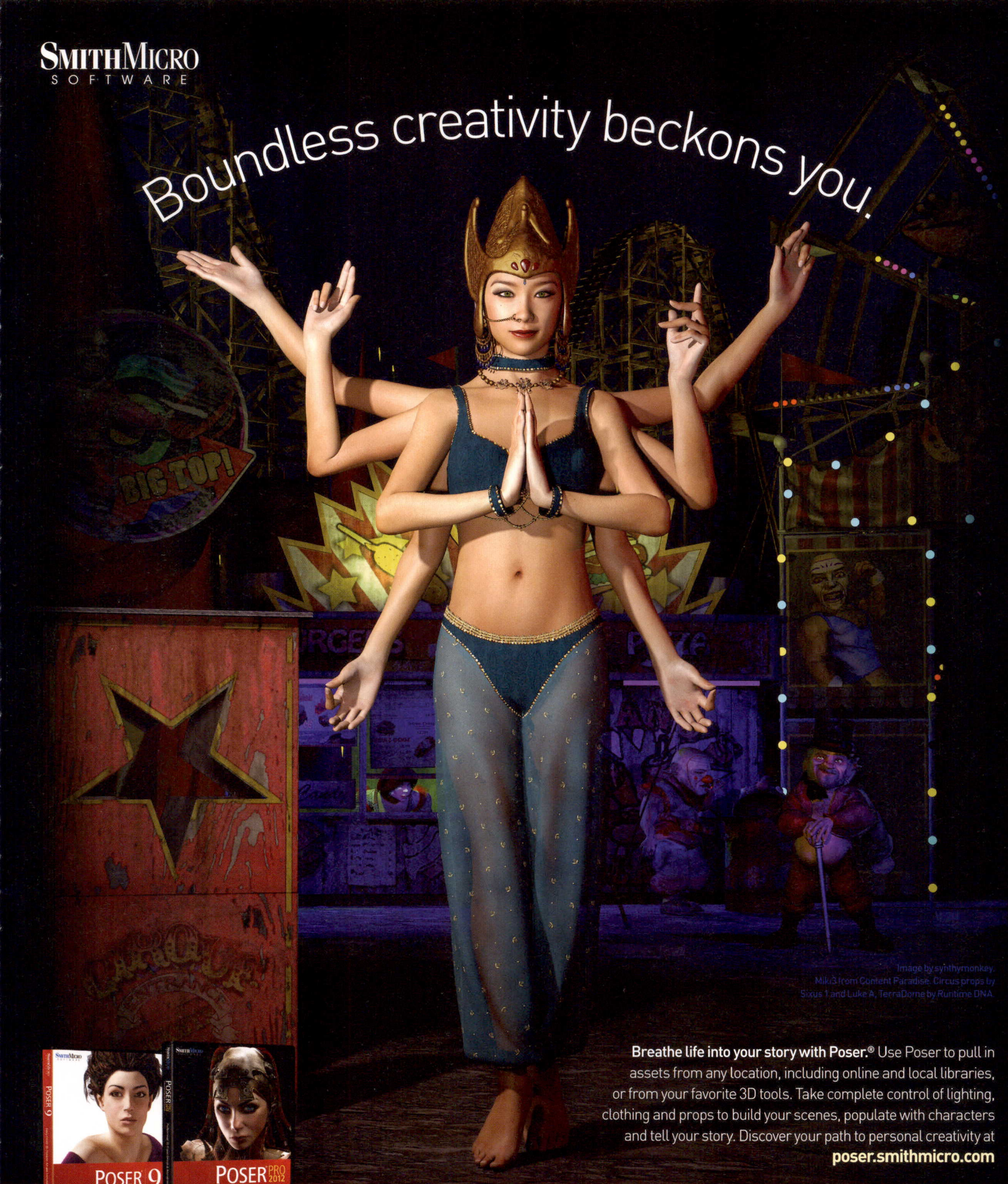

Image by synthymonkey.
Miku3 from Content Paradise. Circus props by Sixus 1 and Luke A. TerraDome by Runtime DNA.

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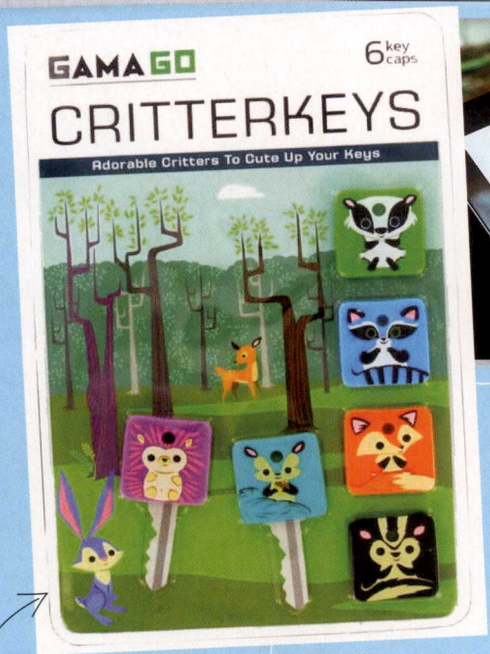
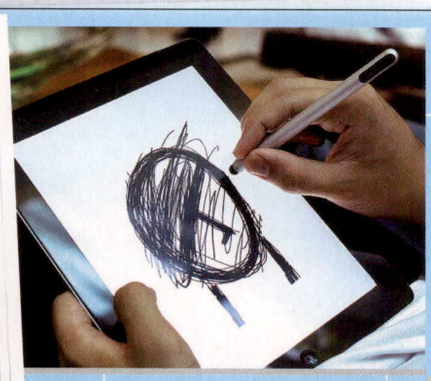




Zeitgeist

Stuff that you'll love...

Architect Stylus

$22.95US (£14.85 approx)

www.thearcticstore.com

This good-looking stylus for iPad, iPhone and other touch-screen devices offers a smooth experience. Great with ArtStudio, SketchBook Pro and Sketch Club to help you create awesome illustrations.

CritterKeys $6.00US (£3.90 approx)

www.gama-go.com

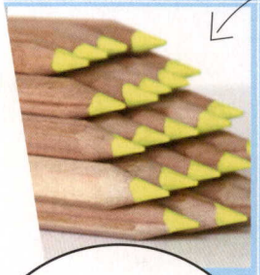
This set of six key covers has woodland creatures in cute designs that'll help you to keep your keys safe and organised. Design studio GAMAGO has plenty more in the way of key covers on offer too – from zombies to cupcakes, musical motifs and cats and dogs.

Ain't Rocket Science Tiny Billboards

www.aintrocketshop.co.uk

£1.99 ($3.10US approx)

These tiny billboards come complete with Lilliputian headlines. Assemble all your left-over cracker toys, pretend you're micron-scale street artist Slinkachu and create your own tiny diorama.



Eco Highlighters

$2.00US (£1.30 approx)

www.stubbypencilstudio.com

In our office we use highlighters all the time, and end up chucking out kilos of empty plastic pens. These pencils are just as bright, but made from sustainable wood without volatile compounds, and they're biodegradable too!

Animated GIF Player

www.crapisgood.com

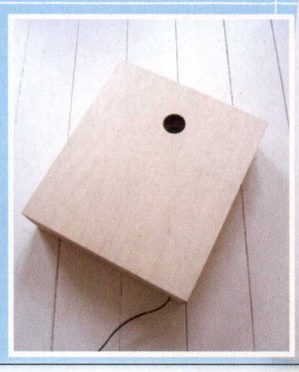
Pieterjan Grandry designed this way of playing short clips based on the phenakistiscope. It consists of a wooden box with an image disc and was showcased at The Animated Gif Exhibition in Antwerp, where 20 GIFs were showcased.

> "In terms of wildlife motifs, foxes are definitely the new owls, and an on-trend trope"

Wooden fox necklace £10.00 ($15.45US approx)

www.finestimaginary.com

In terms of wildlife motifs, foxes are definitely the new owls, and an on-trend trope for 2012. This necklace from Finest Imaginary combines a carved foxy face in a polished cherry wood veneer with a gold-plated chain for a subtle, nature-inspired pendant, and we just love it.



What's hot

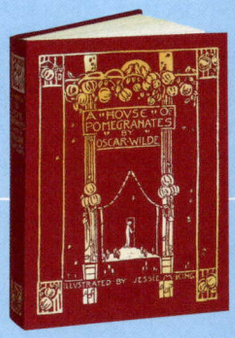
January – February 2012

Coloured pencils
Serif fonts
Art Deco
Light sea green
Arabesque patterns
Maps
Cherry blossom
Impressionism
Bamboo textures
Wooden sculpture
Inks

Type Navigator
£45.00/$78.00US
www.gestalten.com
Subtitled *The Independent Foundries Handbook*, this book from Gestalten pretty much does exactly what it says on the tin. Some gorgeous typefaces are showcased, representing the latest industry trends.

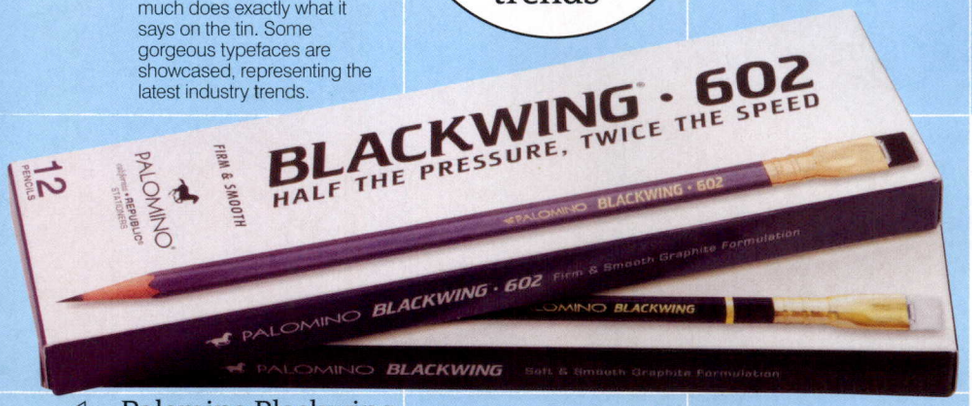
"Gorgeous typefaces are showcased, representing the latest industry trends"

A House of Pomegranates
$35.00US
(£22.65 approx)
www.doverpublications.com
Oscar Wilde's second collection of original fairy tales, published in 1891, was illustrated by Jessie M King, one of the Scottish illustrator's first forays into commercial work. The medievalist style shown here draws directly from the Art Nouveau movement she was involved in, but is also an elegant precursor to the Art Deco that she later influenced. This delightful hardback reprint showcases it beautifully.



Shepard Fairey, Peace Guard
Digital limited edition © Shepard Fairey
Courtesy of www.seditionart.com

s[edition] www.seditionart.com
This new service was set up to sell digital artworks by some of the biggest names in the art world including Tracey Emin, Damien Hirst and Shepard Fairey. Prices range from a fiver to £500 for a digital piece by a range of Conceptualist and street artists. You can view purchased art on all your devices and you get a certificate of authenticity and a provenance confirming your ownership of your piece. Will this change the face of art sales?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PALOMINO BLACKWING
PALOMINO BLACKWING Soft & Smooth Graphite Formulation

Palomino Blackwing pencils $19.95US
(£13.00 approx)
www.pencils.com
The world's best-ever pencil, used by the likes of Ernest Hemingway and Frank Lloyd Wright, is back in production. The price is for a box of 12, but there's also a beautiful leather-bound gift set.

Ben Newman Totem Pole Tape £4.95
($7.65US approx)
bettyanddupree.co.uk
Illustrator Ben Newman is well known for his strong, bold graphics and this decorative tape featuring his Totem Pole design is no exception. Great for wrapping presents and parcels, sticking images up on moodboards, or just cheering up your studio or office.

BLOG&BUY SALE
WWW.BLOGANDBUYSALE.COM

PICK

James and Josephine share their favourite item from this month's featured shops

Hole in My Pocket Ship's Crew Russian Dolls £125 ($198.22US approx)
Our pick of the month from the BlogAndBuySale Blog are these adorable, hand-painted wooden Russian dolls from Hole In My Pocket. Set includes the captain, the first mate, the mechanic, the cook, the cabin boy, the ship's dog and a seagull!

Artist Spotlight

Oli Rogers

Meet the man behind the monsters and moustaches

Even though he's not yet finished studying, Oli Rogers (otherwise monikered as The Mighty Stegosaurus) already has an exhibition and a smattering of perennially popular gallery webpages under his belt.

"All of my work begins life as pencil drawings that are scanned and then painted in Photoshop with an Intuos4 tablet", he tells us of his artistic processes. "I'm in my final year of a degree in illustration at the University of Northampton but, like most artists, I've always been creating images in one way or another."

Drawing influence from 19th Century literature and imagery, Oli's whimsical subjects really capture the imagination. "I like to paint all manner of monsters, beasties and sinister characters, and I have a penchant for giving things extra eyes and horns because it looks rad." Though sometimes leaning towards the darker side, he explains: "there's always humour and whimsy there to balance it out."

Hoping to one day write and illustrate picture books, right now Oli's focus is on improving his craft. "I want to keep getting better at what I do and get experience in any field of illustration that will have me!" Visit his website for more.

web **olirogers.artworkfolio.com**
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Matt Ellero
"Tip for the top – I love the illustrations of Natsuki Otani, Leah Wade and Abigail Daker. Nat was one of your ones to watch in 2011 and I have several of her T-shirts. The thing I love most about them is how original their work is, they're not just following trends."

Tatsuro Kiuchi
"Tip for the top – Hikari Shimoda (**www.hikarishimoda.com**). She had a solo show in Chelsea, NY this year and looks like she is gradually getting a lot of attention."

Micah Lidberg
"Trend forecast – I think styles that are colourful, robust and expressive will be popular. Also, faux is losing appeal and people want things that are consistent and tangible."

Tracy Walker
"If the world ends I wish I'd... created a line of stationery, with matching sheets, carpets, dishes and wallpaper!"

Mateu Velasco
"Trend forecast – I think mixed media, using traditional hand-drawing plus digital techniques will be the style for next year."

Artwork by Rich Page www.rubberrodeo.blogspot.com

In what has now become an annual event, Digital Artist unveils the ten artists we think everyone should look out for in the New Year

Luke Pearson
"Trend forecast – I predict that digital artists will begin to step away from simulated tactility and start to embrace the trappings of the digital medium, the way David O'Reilly's animations seem to revel in the awkward polygons that most CG animators spend their lives trying to cover up."
Sam Viljanto
"If the world ends I wish I'd… done more animation. It would be really nice to co-write a story with someone, design and illustrate the characters myself and then let someone else work the actual animation."
Antoine Corbineau
"If the world ends I wish I'd… created a giant illustrated map of the world for an airline company, an animated music video for a band like Underground Railroad or Arcade Fire and done the art direction for a furniture range or a massive kid's playground range."
Sol Linero
"If the world ends I wish I'd… designed something for Anthropologie."
André Sanchez
"If the world ends I wish I'd… worked on a nice ad campaign. I almost did the advertising campaign for TV series Borgia in France, but the ad agency chose David LaChapelle. I had no chance!"

The artists and illustrators on this list are wonderfully varied. They have unique styles and specialities, and they work in different areas of digital art. There are both men and women on the list, artists from the Northern and Southern Hemispheres and people both at the very beginning of their career and those who are more firmly established. What they have in common is they're all producing great work.

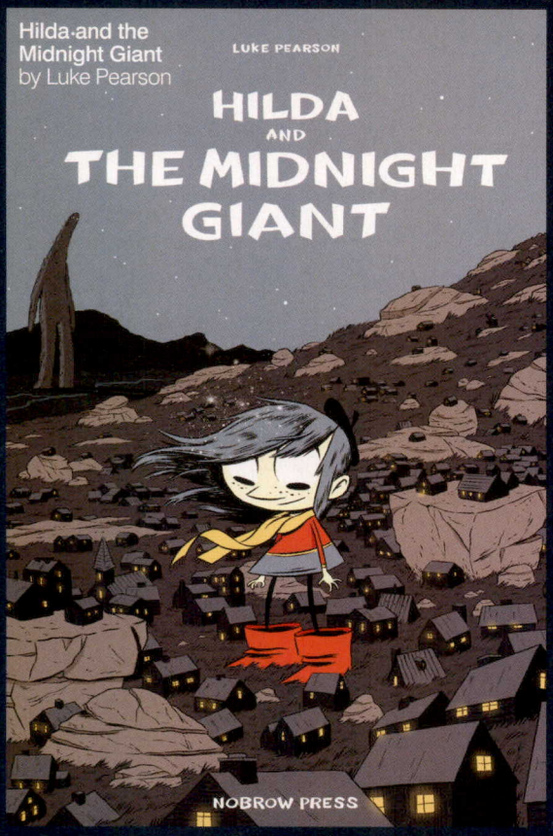
For Sami Viljanto, 2012 is about taking himself and his work to the next level. He explains: "My plan is just to keep working hard, trying to challenge myself every day and avoiding getting too comfortable with the current state. I guess it sounds clichéd, but there ain't no shortcuts." Luke Pearson agrees: "My plan is to keep working and improve with each thing I do."

There might not be any shortcuts to producing quality work, but blogs and online communities are offering shortcuts for artists to get their work out to the wider world. "I strongly believe that if you're good enough and your work is online to be found, then it will be found", says Pearson. "I can only imagine how many artists' careers have been kick-started by winding up on the right blog." So, enjoy browsing the next six pages. It's our way of kick-starting 2012 and giving you a little preview of all the good stuff that is to come from some of the people that will be making it.

Luke Pearson

lukepearson.com

During Luke Pearson's final year at university he was approached by Nobrow to work on a comic and his first published effort, entitled *Hildafolk*, was released in November 2010. Getting involved with Nobrow early has enabled him to have a lot of creative freedom and like many other artists, he has also built a name for himself in the blogosphere: "It started with being on Drawn! and some other blogs picked it up from there. In a way everything has snowballed from that." He's now working on a new comic and says, "in illustration there's a few projects on the horizon that could prove big for me, but I'll have to wait and see..."



Hilda-and the Midnight Giant by Luke Pearson

Tracy Walker

tracywalkerart.com

Canadian artist Tracy Walker is living proof that you don't have to be just out of college to make an impact with your work. She began her freelance career 25 years ago, starting as a book designer before moving into full-time illustration and was recently commissioned to design a Canadian stamp for the Year of the Rabbit.

It was a real honour, which hit home when she found herself in Canada's Postal Museum looking at every stamp the country has ever issued, and realised "that the illustration I was working on would eventually be the next stamp added to that wall. It impacted me in a way that no other assignment has ever done before."

Nike by Mateu Velasco

Mateu Velasco

www.mateuvelasco.com

Illustrator, fine artist and graffiti artist Mateu Velasco has had a busy year. He's had an exhibition in New York and a solo show in his home town of Rio. He's also worked for Nike and Coca-Cola, has been teaching drawing and illustration and had his work published in several Taschen books. Painting is going to take centre stage in 2012, and he plans "to make bigger canvases and bigger shows… I hope I have more time to draw too, as the biggest problem for me today is to make time doing so many things."

Sami Viljanto

grandedeluxe.com

After graduating in new media design, Sami Viljanto dabbled in both graphic design and illustration until "Finnish illustration legend, Klaus Haapaniemi" told him that he "should really concentrate only on illustrating if I really wanted to have a career in it." And the advice worked, as Sami's "colour-orientated" style is beginning to make waves, with recent highlights being inclusion in the *Illustrators Unlimited* book by Gestalten and David Kamp's SoundCreatures project. Sami wants to find an agency to represent him and is planning his first solo exhibition in June 2012.

Sol Linero www.sollinero.com

Illustrator and animator Sol Linero is much in demand both inside and outside her native Argentina. She worked for several years as a motion graphics designer in Miami, but since moving back home she has struck out as a freelancer. A recent highlight was Legatum's Institute Each campaign, which helped define her aesthetic. "That particular animation was a really fun project and made me realise that was my path to follow in the future. It defines perfectly who I am as a designer and animator." But that's not the only direction she's going in, as she is also hoping to start her own line of home and baby fabrics. "I want to be the next Martha Stewart!" she adds.

The Barking Meter
by Sol Linero

Master of Nuggets by Sami Viljanto

The Grange School
by Antoine Corbineau

Antoine Corbineau

www.antoinecorbineau.com

It's only been three years since Antoine Corbineau completed his MA at ESAD Strasbourg, and he has already worked all over the world. He did a stretch at creative agency We Are Plus in New York, and is now in Paris working with companies like Nokia, Alfa Romeo and Novotel. He describes his style as "a dense and often colourful combination of logically interconnected, hand-drawn elements, typography and textures", which makes it ideally suited to the illustrated map projects that he wants to do more of in the future. "I am also very keen on working with 3D, animation and more digital projects like iPad apps, that would be fantastic", he adds.

Matt Ellero

www.matthewellero.com

Illustrator Matt Ellero has only been freelancing a year, but he is already beginning to get noticed. As well as a commission for this very magazine, one highlight was his piece in an activity book for the charity Art With Heart. He says: "It was a fun commission and it's nice to know your illustrations could help benefit others." His dream is to illustrate a children's book, but in the meantime a new website and self-promotion pack are at the top of his agenda. Starring in the latter is likely to be his image entitled Hunt for the Round Rhino, which he says is "the illustration that best sums up my illustration style. I'm hoping it leads to lots of commissions!"

Smart Cars in the Wild 3D
by Matt Ellero

Insect by André Sanchez

André Sanchez

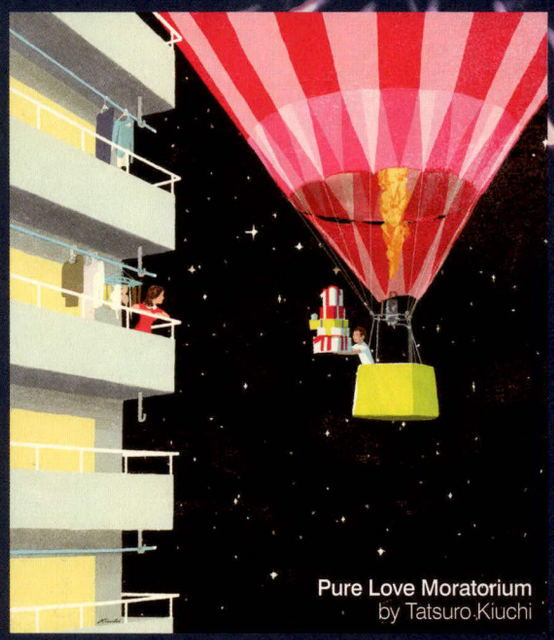
www.sanchezandre.com

Although his career started on a high – with a 2004 illustration commission for *Le Monde* – it's really only the last couple of years that has seen André Sanchez make a name for himself. He's developed a distinctive style, what he calls "a mixture of photography, graphics, typography, textures and… imaginations", and started three series that have attracted interest called Insect, Virgo and ABC. André hopes for more of the same in 2012: "To continue in the progression of my artwork, develop my network, have good ideas ... I also hope to find an art dealer in Paris."

Micah Lidberg

www.micahlidberg.com

Micah Lidberg has enjoyed a steady rise in exposure over the last few years. When he graduated in 2007 he tackled any commission that came his way with gusto, but since being signed by agency Hugo & Marie he has worked with a select roster of clients, including Nike, Target and *The New York Times*. His aim for the coming year is to find time for some more personal work, as it "allows a level of freedom and exploration I've missed. I also want to start experimenting with different applications of illustration beyond print."

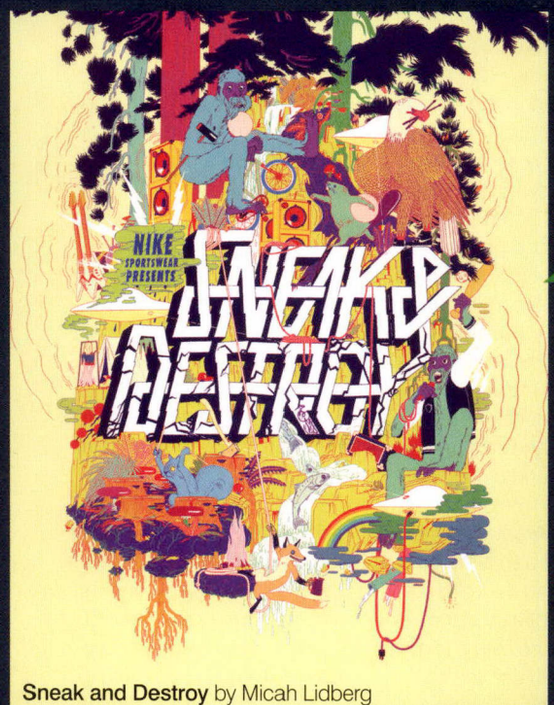


Pure Love Moratorium by Tatsuro Kiuchi

Tatsuro Kiuchi

tatsurokiuchi.com

Although he doesn't have a "fixed style or method", Tatsuro Kuichi's distinctive work could loosely be described as retro. His career began in the US in children's book illustration, and when he returned to Japan after graduation, he branched out into publishing and advertising. "Now I do a lot of cover illustrations for novels by Japanese novelists", he explains. Other career highlights include some Christmas stamps for the Royal Mail in the UK and a Starbucks holiday promotion that was used worldwide. As for the future, Kiuchi wants to work on his personal paintings and hopes to have a solo show.



Sneak and Destroy by Micah Lidberg

Build a Pop Art image

Cycle Haven 2011

Illustrator, Photoshop

> This tutorial is all about creating an image with the use of collage, vectors and various textured techniques

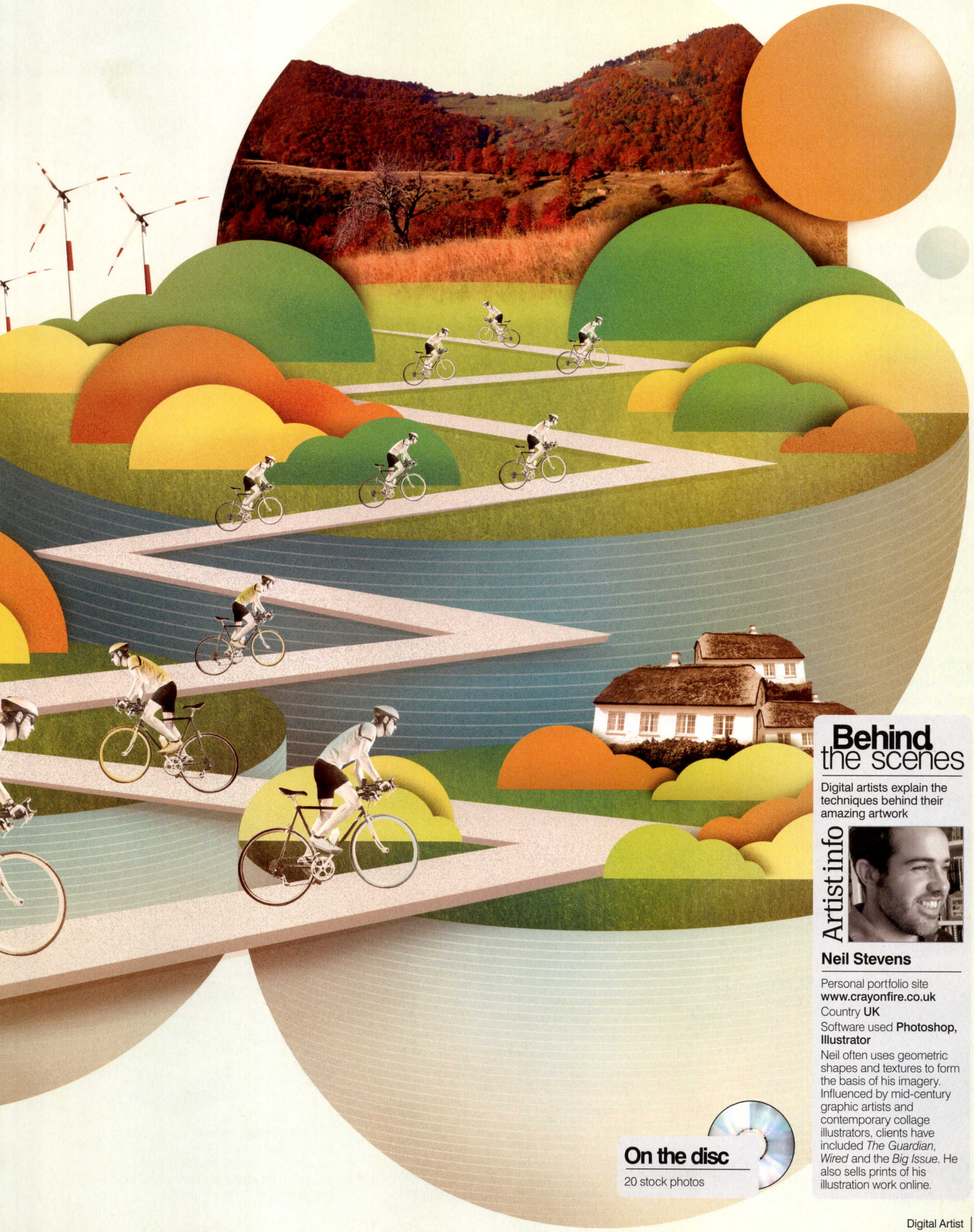
Neil Stevens Illustrator, image-maker

Illustration

For this tutorial I have created an image that draws inspiration from Pop Artists – such as Richard Hamilton – and mixed this influence with my own to give it a more contemporary feel. Hamilton's art would often involve collaging images to create original pieces. Found pictures, old photographs and various objects would all be carefully placed to create a whole new image. I've taken that influence on board, but also added a few simple shapes, cleaner lines and the usual colours and textures I tend to include in my work. With some simple techniques within Photoshop and Illustrator you can also create this look and feel. This approach to illustration is, in fact, quite new to me. I have been experimenting recently by adding something a little extra to my previous style. By mixing vectors with photographic images I have found a new direction. The best thing about the collage style is that anything goes, and the more inventive and crazy your approach and ideas become, the more interesting the results can be.

I have always been inspired by the work of Ciara Phelan, Jesse Lenz, Julien Pacaud and Marek Haiduk. To me, these guys are the best at contemporary collage work. If you want to be inspired and create work of their quality, finding their websites and browsing away is the place to start.

Before I began my image for this tutorial, **Digital Artist** gave me a number of images to work with and I also selected one of my own. The idea was to create an illustration of cyclists within a mountain scene. The beauty of the Pop Art style is that you can interpret the theme in numerous ways. When finding images to use you often have to be quite eagle-eyed. You could sift through numerous old magazines and



Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Neil Stevens

Personal portfolio site
www.crayonfire.co.uk
Country **UK**
Software used **Photoshop, Illustrator**

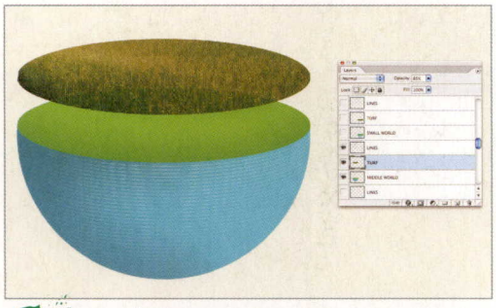
Neil often uses geometric shapes and textures to form the basis of his imagery. Influenced by mid-century graphic artists and contemporary collage illustrators, clients have included *The Guardian*, *Wired* and the *Big Issue*. He also sells prints of his illustration work online.

On the disc

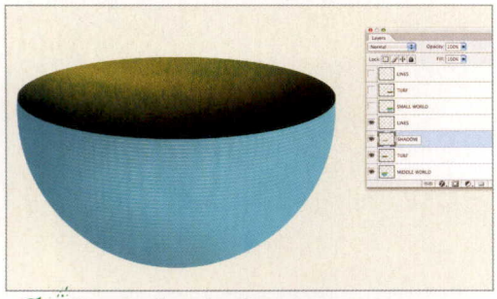
20 stock photos

Bring life to your worlds

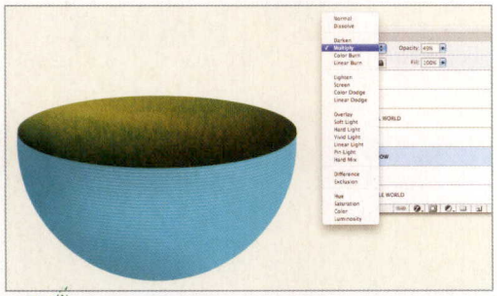
Add shading and texture to give the image an organic feel



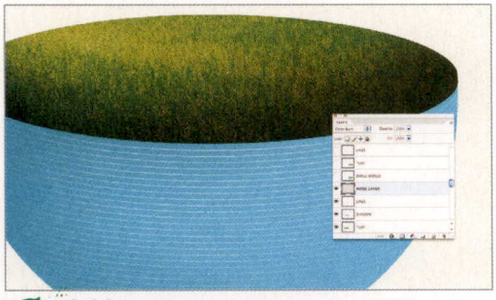
01 Import grass With the stock imagery of the field of grass you can select an area and bring it into your main illustration to lay over the flat worlds.



02 Create the shadows With subtle use of the Brush tool in black at 30-60% Opacity, you can carefully shade areas on a new layer above your world.



03 Blend modes You can use the blending options, such as Multiply or Darken, and change opacity to make subtle changes to your shadow layers.



04 Add texture Once you are happy with your elements, add a final layer at the top. Use the Add Noise filter at 20% and the Color Burn blend mode.

07 Rough sketch Sketch out your ideas to a clear visual. This will show how you would like to place the elements on your blank canvas and can be very rough.

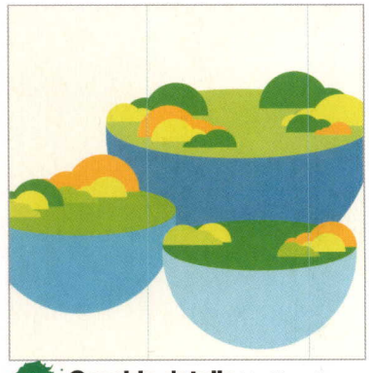
stock photography and not find exactly what you're looking for. But, if you look harder, you may end up finding two different images that, when put together, will create exactly what you want. You can cut them out, change the angle, flip them, discolour them and add them to other scenes and images.

I had a couple of images of mountain scenes, a cottage, wind turbines and a cyclist to work with. I began sketching out ideas in a very rough fashion and decided upon creating a rather surreal world where cyclists are riding across planets or worlds to an ideal cycling destination. I first created the planets, or worlds, within Illustrator. I thought if they were sliced in the middle I could create the individual scenery on each flat surface. When I create scenery, it is often with geometrical shapes and so I added these in on the flat surfaces and chose autumnal colours. This then helped me to decide on the palette for the remainder of the illustration. I thought about connecting these worlds with a path for the cyclists to follow. Rather than have a round-edged path, though, I chose a zigzag to lend a futuristic feel. I picked a colour for my background and added in a few very small circles to represent planets in the distance, purely to decorate the image further and give it a sense of depth later on. As you create these shapes within Illustrator everything looks a little flat. Don't worry about this, though, as all the shading and depth will be created later in Photoshop.

Once I was happy with my vector backdrop, I copied and pasted each element into the Photoshop blank canvas. I named each new layer as I copied them, as there will be so many that when you get to the final strait of creating the illustration it will really help if you're organised. For example, as I had three planets, I created a new group in the Layers drop-down menu and placed each new layer within this folder. This way I know where to look for all my bushes, hills and so on for each planet. I now had all my elements for the main background within

Organise your layers

When creating images that involve collage work, the layers can soon add up in Photoshop. To keep things less complicated as you progress further with the piece, it's always sensible to name and group the layers as soon as you create them. When you get towards the end and you really need to find that 14th tree from the left, you can find it with ease.



08 Graphic details I built up the scene of each planet, adding in geometric shapes for hills and bushes. At this point I thought about my colours, too, and went for an autumnal palette.

Pop with stock

To create great pop art and collages you need great photos

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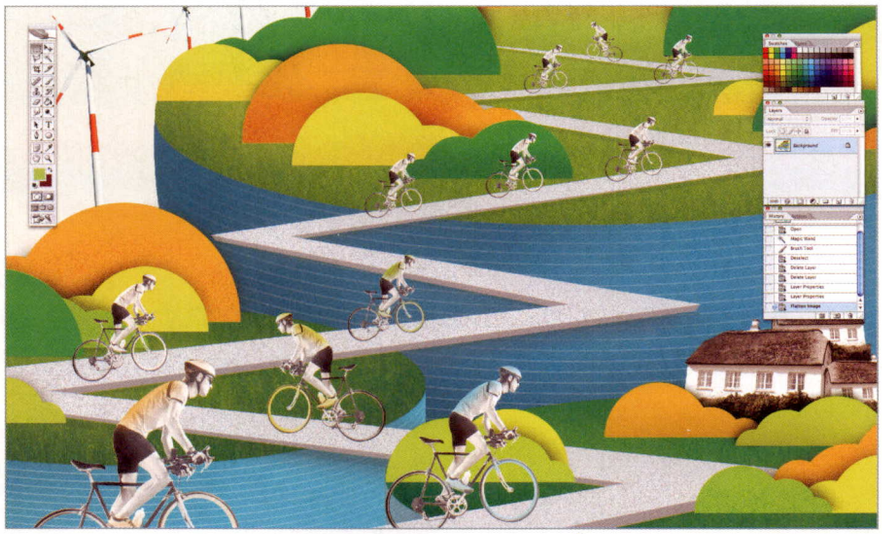
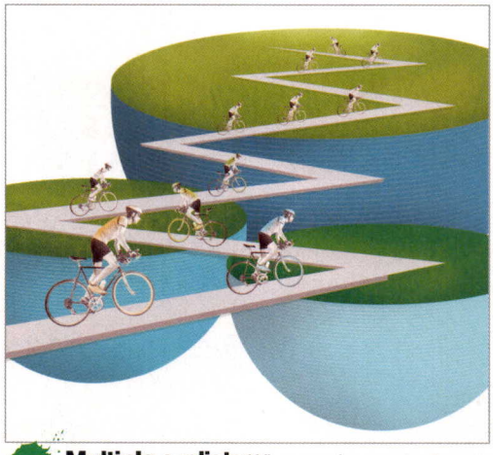
Photoshop, organised with all the layers named clearly. I now set about using the photograph of the cyclist. All I needed to do was cut out the cyclist using the Pen tool in Photoshop then trace around the perimeter and any gaps of the profile. This automatically creates a path and I then used Make Selection so that I could copy and paste all this detail into Photoshop. Here I converted the cyclist to greyscale, played around with the brightness and contrast and added a slight tint of colour with the Brush tool. I needed a handful of these cyclists, so I copied and pasted them 12 times and named each as Cyclist 1, Cyclist 2 and so on. I changed the colour of each of their jerseys for variation then set about placing them on the path, and as the path headed further into the distance I made sure that their scale was appropriate to their position. With collage you often don't need to worry about scale and perspective as much, but there are some situations when it can help enhance the overall look and feel, especially when you want to achieve the appearance of depth or a vanishing horizon. Again it is entirely up to you as to how surreal you make it.

I still had a few more stock images that I could add to the illustration, and one was an image of a few wind turbines in a field. As all the structures looked the same I only cut out one of them and then placed them into my design following the sketch I had created earlier. At this point some elements of your sketch may not work so you can still move them around. Negative space is always good, so don't feel like you need to fill the whole canvas with images; it's good to let the illustration breathe. I cut out the cottage from another stock image and once again copied and pasted a few of them together to form a cluster of buildings to add a bit of density. The final stock image I chose was of a set of hills and a valley with blue sky that I thought would be a great use of scenery and a distant haven for the cyclists to be riding towards. I echoed the shape of the hills and roundness of the planets in this element to make it blend in well with the illustration. I wanted it to seem like it could be a window to another world.

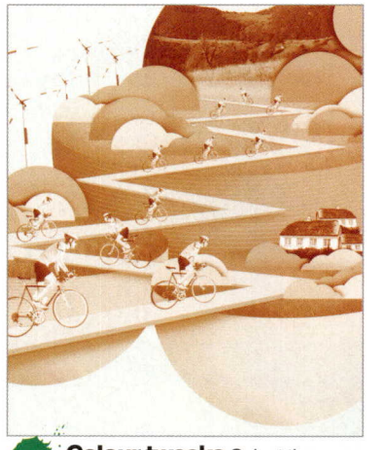


As I copied and pasted these various selections from the stock imagery, I noticed they all contained different tones and colours. To make them more harmonious you can decrease their saturation as you go or wait until the final flattened version. By doing them individually you gain more control through subtle changes. With this particular illustration, I decided to tweak each layer ever so slightly by adding noise. You simply create a new layer over the top of an element you wish to change, fill it with white and then select Filter>Noise>Add Noise. This gives you a new layer of texture, that, when you use the Color Burn blend mode, creates a roughened detail over the flat areas to give them a more life-like look and feel. Once you are happy with the placement of your layers, textures and elements, you can flatten the image and then play around with the brightness and contrast. It's also good to experiment with the hue, saturation, colour balance and even a photo filter of your choice to achieve the final colouring you desire. You can then stand back, take a good look and hopefully be happy with your work.



Multiple cyclists When you have cut out your image of the cyclist, place him on a new layer in Photoshop. Copy and paste as many times as you want to create more cyclists and decrease their scale.

Add noise and flatten When you're happy with how all the elements and shadows look, you can flatten the image. To add a final texture and make the image feel more organic, simply add a new layer, fill it with white and choose Filter>Noise>Add Noise. You can then choose the Color Burn blending mode to leave your image with a subtle texture and then flatten the file once more.



Colour tweaks Select the whole image, copy and paste it on top of itself and now adjust the colours. To make the colours less vibrant and give it a slightly aged, retro feel, you can set the Foreground and Background colours to a dark and light brown respectively. Then choose Image>Adjustment>Gradient Map and your top layer will be transformed to these two shades of brown.

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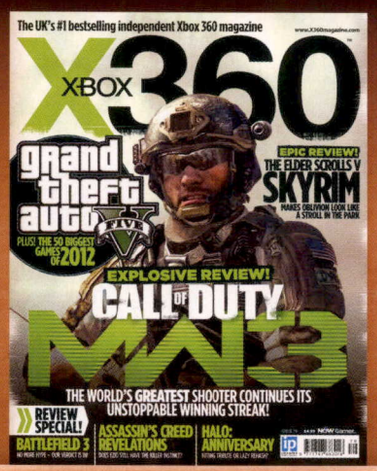
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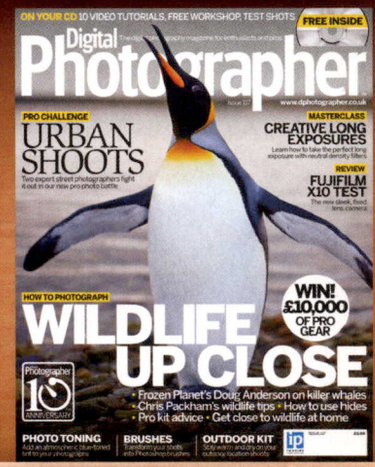

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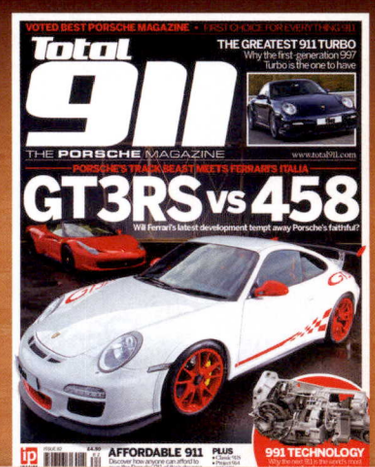

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Illustration

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Joe Cummings

Personal portfolio site **cummingsillustration.com**
Country **UK**
Software used **Painter, Photoshop, Illustrator, SketchBook Pro**

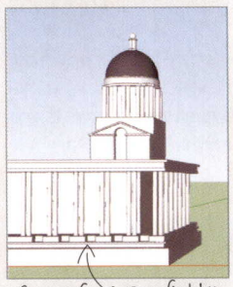
I enjoy discovering and learning digital art programs, both 2D and 3D, in order to be able to find the best solution to each project. As a long-time traditional illustrator, I find I can work much faster and more creatively this way.

THE ROYAL BOROUGH OF GREENWICH WORLD HERITAGE SITE 2012

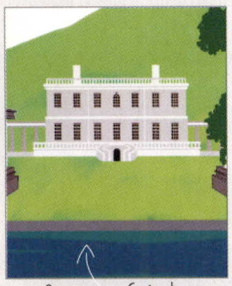
Corel Painter's Esoterica tools

Working Progress

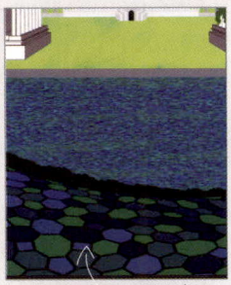
Use Painter's Esoterica effects for bold images



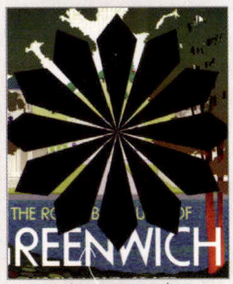
Step 05, Sketch from SketchUp



Step 11, Van Gogh clone



Step 17, Warp in Photoshop



Step 24, 12 petals

Esoteric Greenwich 2011 **Painter, Illustrator, SketchUp, Photoshop**

"This tutorial aims to show that Painter's effects, when used sensibly, can enhance and speed up your project"

Joe Cummings Illustrator

No one can accuse Corel Painter of being light in the tool department. It has, arguably, the most comprehensive set of artist's brushes of any digital painting program. It also boasts a powerful set of editing tools and filters, although in this department it faces stiff competition from the mighty Photoshop. Nevertheless, it is worth taking some time to delve a little deeper into this side of Painter, especially the oddly named set of effects that fall under Esoterica.

The temptation to focus solely on creating artwork using Painter's amazing brushes is understandable, but occasionally precious time can be saved if there is an automated alternative. Given that many of these effects are random and unpredictable, there is the added bonus of finding new ideas and inspiration from unexpected results.

So what does Esoterica have to offer? Growth is a useful tool for creating an organic, branching image, great for stylised trees and plants. It can also be used for cracks and lightning. Mosaic is self explanatory and very effective.

Tessellation will effortlessly produce complicated tilings that can help with designing stained-glass windows or paved roads. Auto Van Gogh will spread Vincent's distinctive swirling brushstrokes over your selection and Pop Art Fill will add a dotty texture for those times you want your image to resemble an old-fashioned screen print. Realistic marbled paper can be created with Esoterica's seemingly daunting Marbling effect and, finally, should you require a maze, Painter provides a one-click solution.

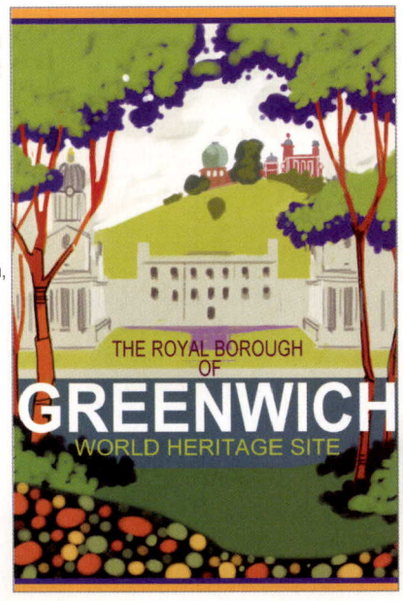
This tutorial aims to create an stylised poster design, similar to the old London Transport underground posters, using as many of the Esoterica effects as we can to really get to grips with these features. Hopefully it will show that, when properly targeted, the effects are easy to use and can help to enrich any image.

Introducing Esoterica

Use Painter's effects to seriously speed up your workflow

01 Glorious Greenwich

The London Transport Museum has an archive of old posters. These illustrate the places of interest served by each tube station. In order to create a similar design, I took advantage of my own spectacular London surroundings in Greenwich. Christopher Wren's glorious architecture, the river and Greenwich Park are an ideal source of inspiration for my own poster.



02 Fill the canvas

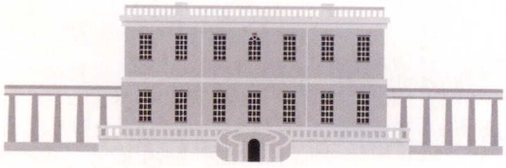
I opened a new file and filled it with a gradient to hide the white. Make sure Two-point is selected in the Gradient Library or Gradient Control window, and that the Angle slider is set to 90 degrees. Select Edit Gradient from the drop-down and choose appropriate colours. Use the Paint Bucket to apply.

03 Light source

Another way to create a gradient-like background is to fill the layer or canvas with a flat colour and apply a light source. From the Effects Menu, select Surface Control>Apply Lighting. Various options are open to you but I chose a simple Gradual Diagonal.

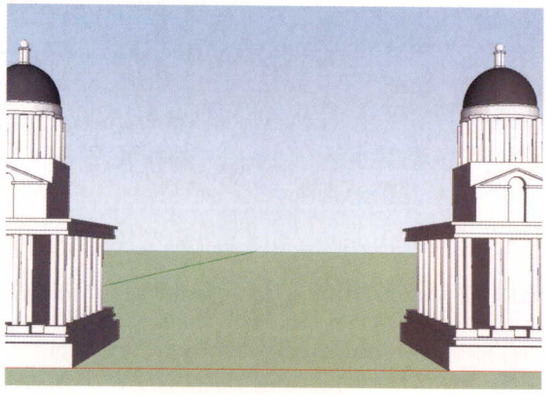
Bring in the buildings

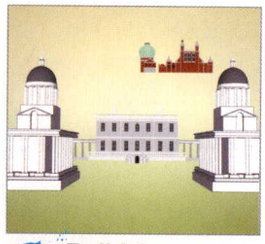
Combine different programs in your workflow



04 Use other software In this illustration, the Royal Observatory (on the hill) and the Queen's house are in the background and can be drawn as basic elevations. This can be done quickly in Illustrator as I did here, but, of course, can easily be drawn or painted inside Painter itself.

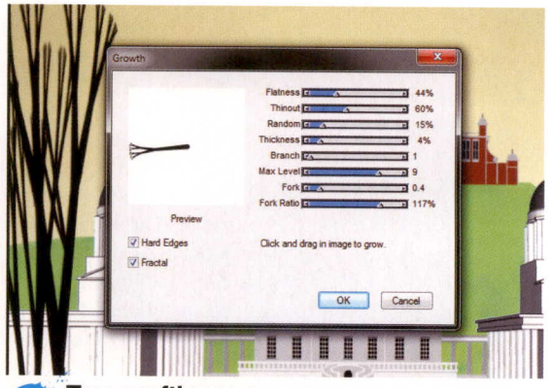
05 Sketch from SketchUp The Royal Naval College building is a little more challenging. Again, it can be rendered directly in Painter, but I find that Google SketchUp is a great resource for creating your own 3D references. The ability to alter viewing angles is enormously valuable.





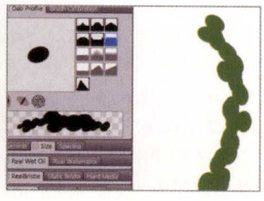
06 Build the composition I gathered all the pieces together and, using the rough sketch as a guide, placed the buildings in the appropriate places. It's important to pay attention to perspective but this will be a partially stylised illustration so we can take a few liberties with scale.

07 Chop and change I had a pretty good idea of the composition and colours to begin with, but I ultimately find myself chopping and changing all the time. Here I put down the background hills, River Thames and a foreground towpath. As they are so basic and on their own layer, I was able to try various colours and shapes to find the right balance.



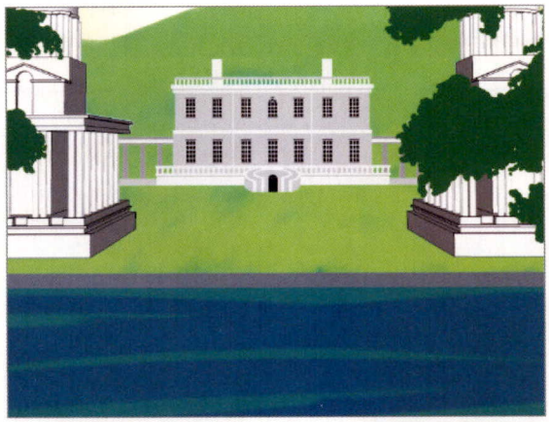
08 Tree grafting My first visit to Esoterica was for the Growth effect. I wanted to frame the main image with some tall, thin trees. Remember to first create a new layer and select a dark colour. Copy some branches and graft them onto others. Use Free Transform (Ctrl/Cmd+Alt/Opt+T) to distort the trees into tall thin birches.

09 Custom brushes For the leaves, adjusting an existing brush was sufficient. I chose the Leaky Pen variant, opened the Brush Controls and squeezed the circular dab a little. I adjusted the Angle, set Expression to Direction, Size Expression to Pressure and increased the Jitter value just a small amount.

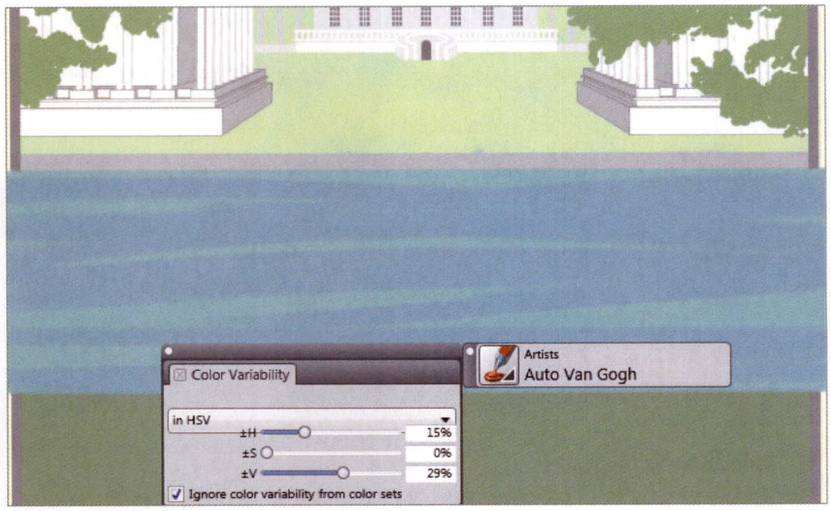


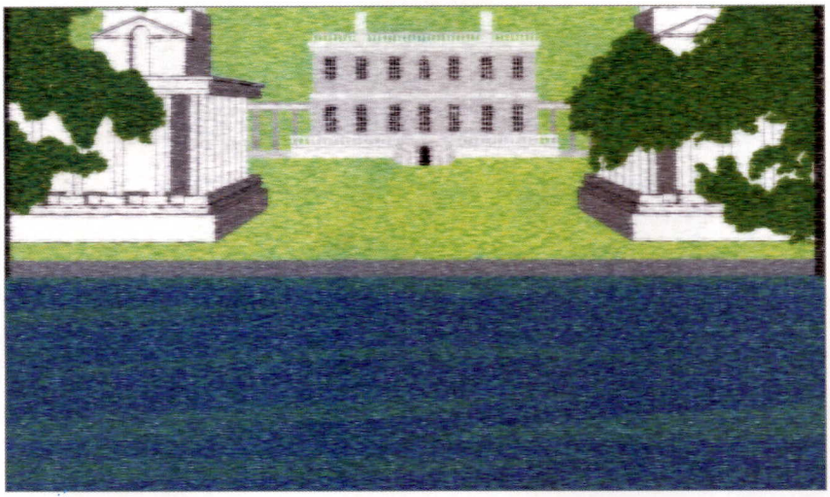
10 Leaf control I created a layer on top and behind the tree trunks which, when painting in the leaves, enabled me to control how much of the trunks remained visible. I then held down Ctrl/Cmd and clicked the trunk layer thumbnail to select the pixels. I applied a bright orange gradient, a colour that was fashionable for this style of poster.

11 Van Gogh clone Next I wanted to apply some stylised texture to the bright, azure waters of the Thames. The Auto Van Gogh effect in Esoterica seemed like a good candidate for this. I first added some more colour to the river to aid the process and then made a clone (File> Quick Clone) to create a target for the effect.



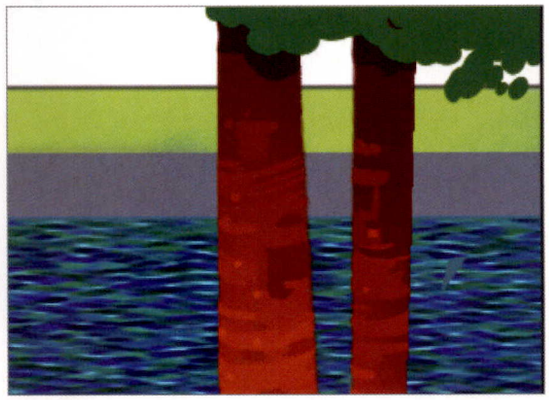
12 Variable colours With the clone active, I selected the Auto Van Gogh variant from the Artists category in the brushes menu, increased the Color Variability in the Brush Controls and adjusted the brush size. Go to Effects>Esoterica>Auto Van Gogh to apply it.



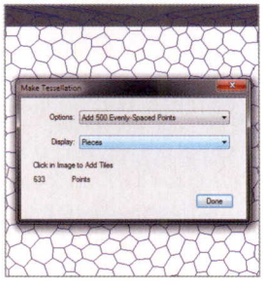


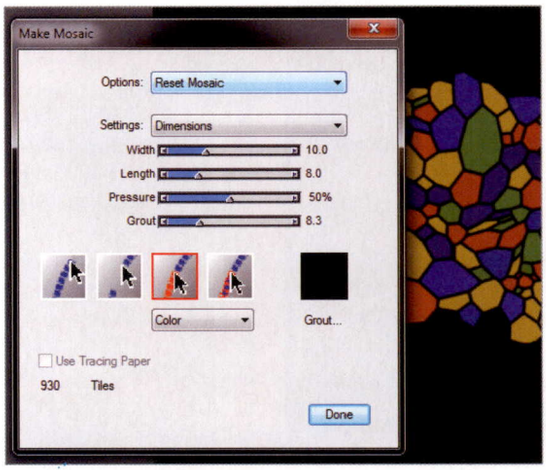
13 Try, try again You may have to hit Undo and try again to get the result you wanted, but it's worth experimenting with this effect as it can produce quite impressive results. For my purposes I just wanted a small, unobtrusive section to add to my image.

14 Clone a clone I could have simply cut and pasted the river section into my poster but I decided to clone that portion by opening the Clone Source window and selecting the image I just saved from Open Source Image at the bottom of the panel. I then used the Straight Cloner Variant to paint in the Van Gogh strokes onto my original for more control over the effect.



15 Grouting Next up was Tessellation. This was used to make a decorative towpath in the foreground. I created a new file, opened Make Mosaic and increased the Grout to 8 for bold lines. I then opened Make Tessellation and chose Add 500 Evenly-Spaced Points a couple of times.





16 Change colour Reopening Make Mosaic enabled me to colour the individual tiles by selecting the Change Color Tile icon. Clicking the Color drop-down menu means you can select Darken, Tint and so on, which are nice ways to paint in variation, as long as you keep the Mosaic dialog open!

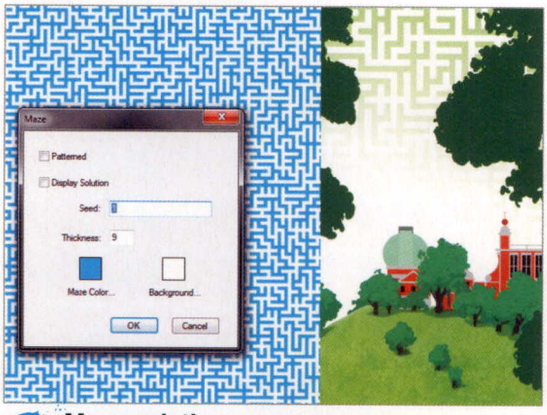
17 Warp in Photoshop I opened my file in Photoshop and placed the tessellation. Using Transform>Warp, I then distorted the tiles to the shape and curve of my path. Taking it back into Painter I changed the Composite Method to Hard Light and opened Adjust Colors to achieve the best hue and saturation for the image.

Repeat the effect

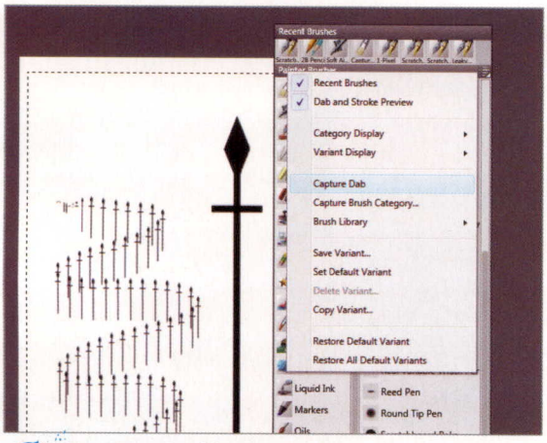
Many of the Esoterica and other effects need to be applied more than once, therefore, it's handy to know that the shortcut Ctrl/Cmd+/ will open the last used dialog window. This will help cut down on annoying clicking!

Create graphic elements

Design some railings and geometric petals

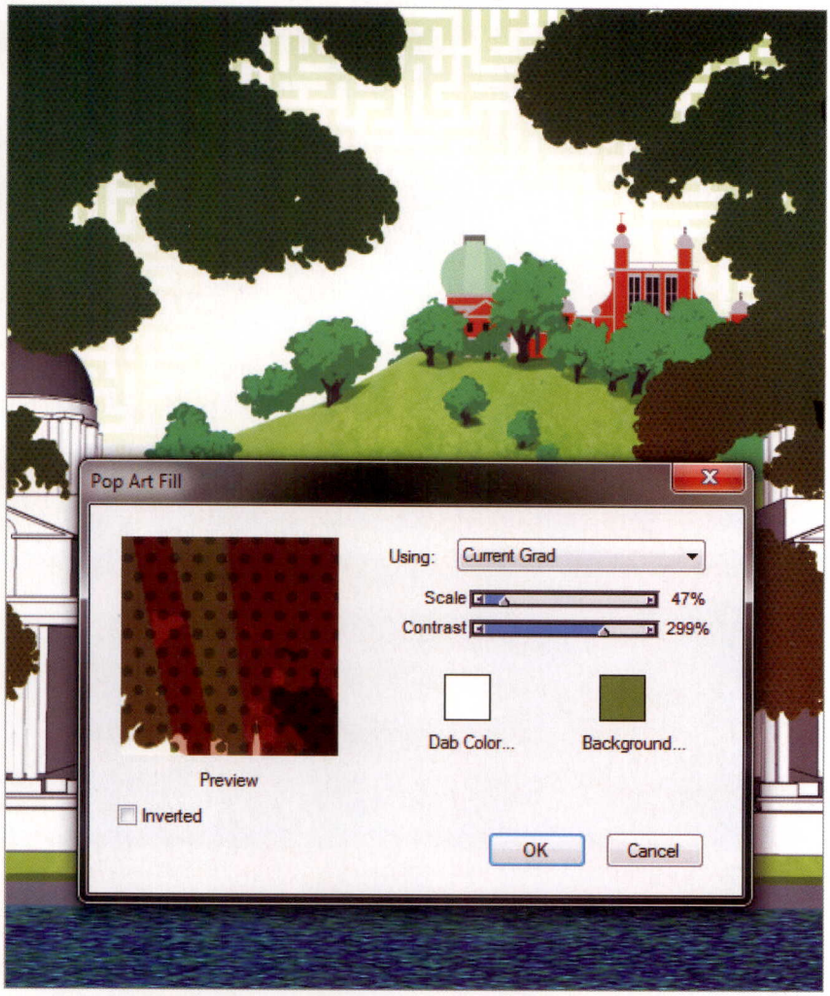


18 Maze solution Not all Esoterica effects are complicated. To add some pattern to the sky I created a Maze. Fill a new layer with any colour, open Maze, select a hue and hit OK. That's it. I changed the Method to Overlay, reduced the opacity and dragged the layer down below the others.



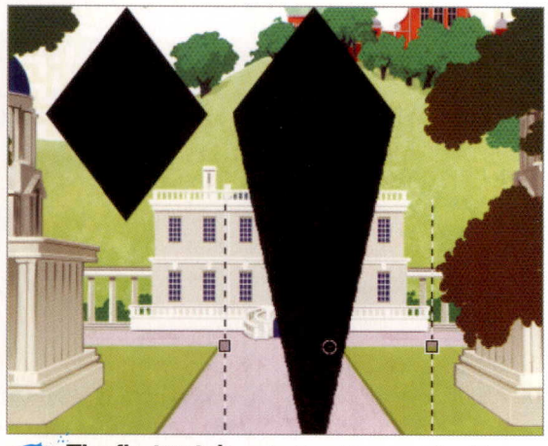
20 Captured railing Existing brushes cannot be adapted to make a railing, so this time I made my own by drawing a simple rail on a new canvas, dragging a selection around it and capturing it. I saved the variant and renamed it.

19 Pop Art pops A quick way to add some interest and variation to the tree shapes is to overlay a Pop Art Fill. First of all I selected all the trees by Shift+Ctrl/Cmd-clicking their layers. On a new layer I filled this selection with a black to transparent gradient. Using the Pop Art Fill changes this gradient to dots and creates a nice shading effect.



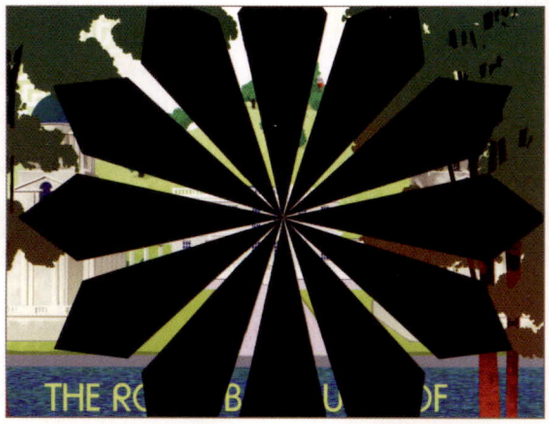
21 Building detail With the painting advancing, it was time to pay some attention to the buildings. The basic images are in place, so all I needed to do was paint over and modify each. The domed college needed the most attention; the others had most of the work done in Illustrator.

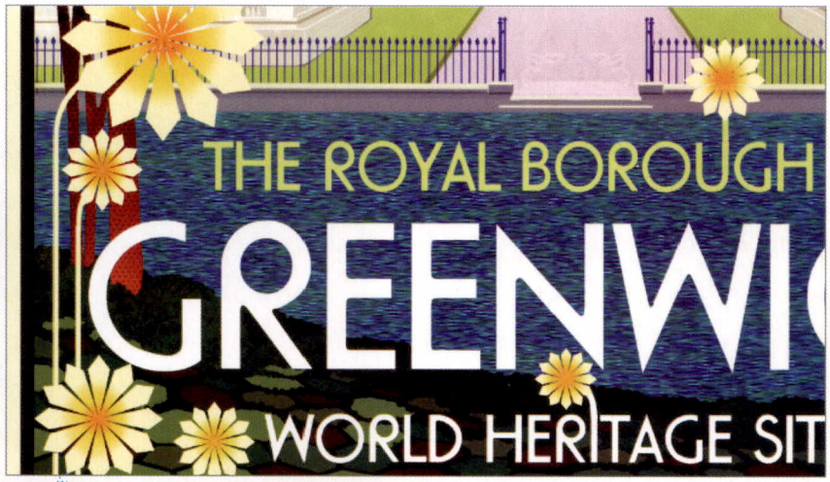
22 Essential text The text is an important part of the poster and, fortunately, most examples from this era had simple, bold, sans-serif fonts making it easy to choose. For this image I went for Blippo Light. I made each line separately layer and converted them to ordinary layers for arrangement. The text was aligned centrally using Effects>Objects>Align.



23 The first petal I wanted to add some stylised flowers at the base of the poster. This was done by making a solid square, rotating it 45 degrees, selecting the lower half and dragging the selection down using Transform to create a petal.

24 12 petals I duplicated the petal and hit Ctrl/Cmd+Alt/Opt+T. I dragged the central pivot point down to the base of the petal and, holding Ctrl/Cmd+Shift, rotated the petal 30 degrees. This was repeated a few times and the layers merged. The quarter flower was duplicated and flipped using Edit>Flip Horizontal. Flip Vertical completed the full flower.

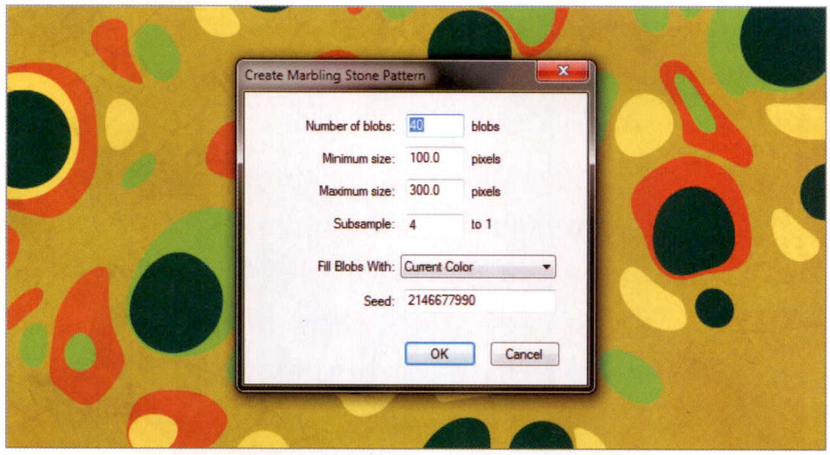




25 Flowers completed I arranged some copies using the Layer Adjuster while holding down Alt/Opt. After resizing them, I locked the transparency and airbrushed some colour onto them. I finished off by painting in the stems and, spotting an opportunity, extended some of the uprights of the text to meet the flowers.

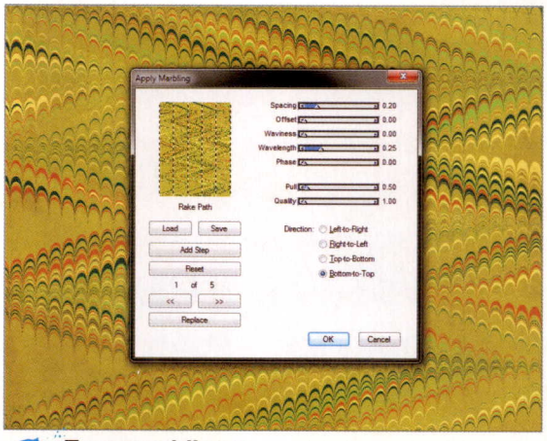
26 Old paper As most of us know, overlaying an image of some paper texture is an easy way to create the appearance of age in a painting, but it can often help to unify the numerous elements too. This texture is set to Multiply and reduced to 40% Opacity.

27 Add blobs Our last visit to Esoterica involves two steps. I wanted to add some old-fashioned marbled paper to the surround, so I first filled a new layer with colour, opened Blobs from Esoterica and added 60 blobs at a suitable size. I repeated this a few times with different colours (it can be a bit addictive, so be careful not to go mad!).



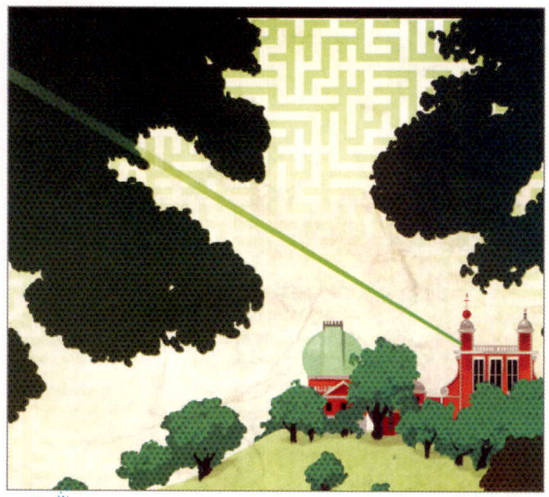
Deconstruct marbling

The Apply Marbling dialog looks very complicated with its series of obscure sliders but a good way of working out what is going on is to deconstruct a preset. Start the process of marbling but after loading a preset, click on each step to see how the recipe was created.

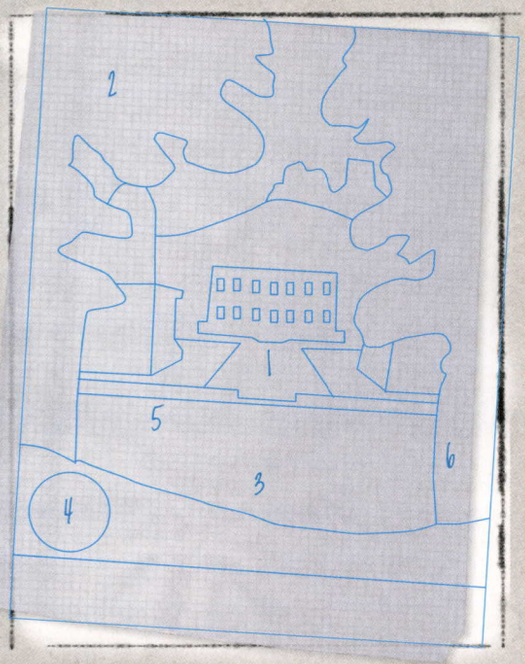


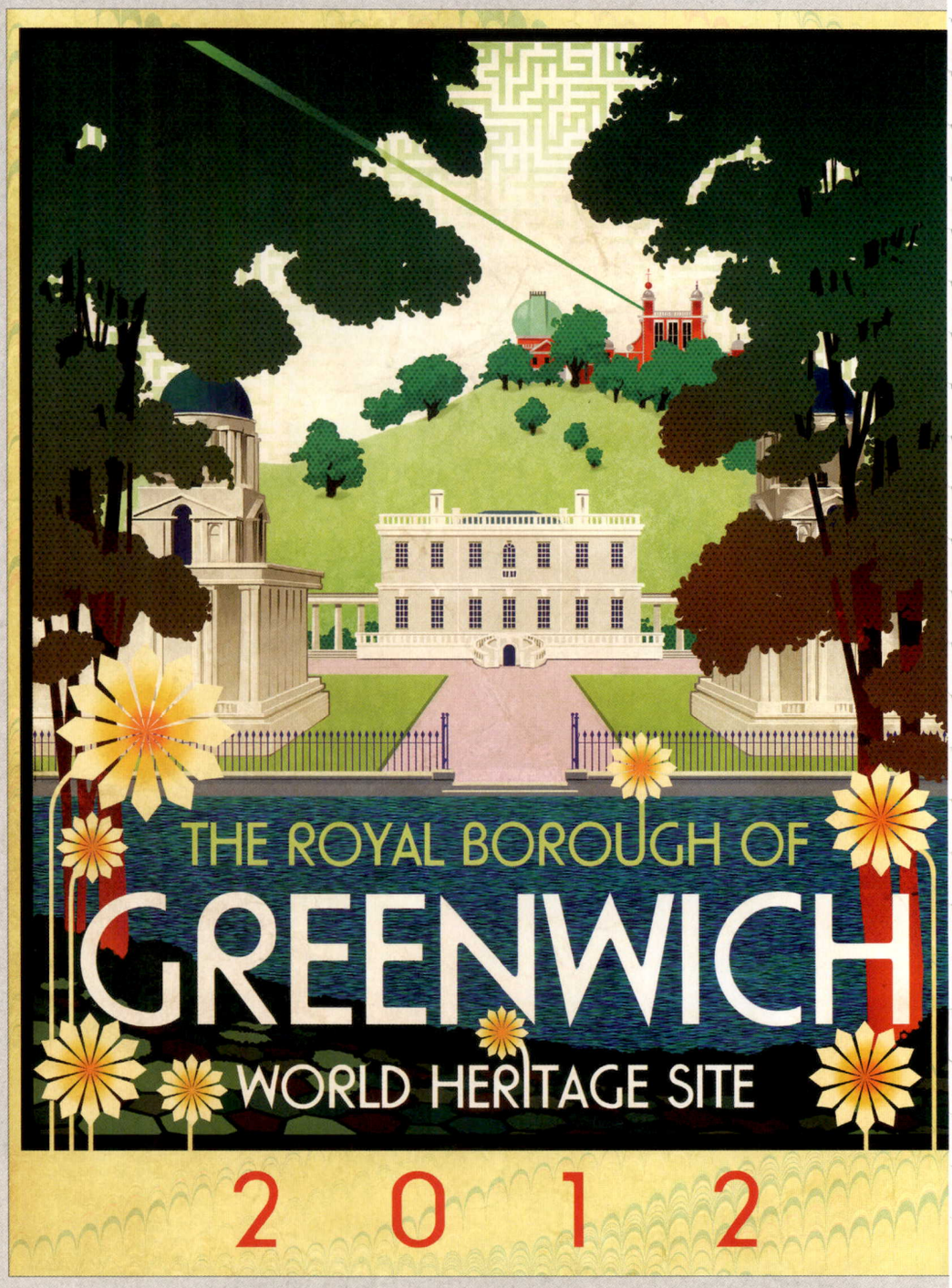
28 Easy marbling To complete the process I opened Apply Marbling. This is one of those daunting dialog windows guaranteed to be closed as soon as it's opened, but for our purposes we can simply load a preset from Painter's library. I chose the impressive Rake Path and the result was set to Multiply. See the side tip for more on marbling.

29 Adjust colours With different elements on their own layers, you are never committed to keeping the original hues and values. With the marbling layer selected I opened Adjust Colors (Effects>Tonal Control) and experimented with the Hue, Saturation and Value sliders until a balance was achieved.



30 Laser treatment Finally, I added the ever-present Greenwich Meridian Laser. It is not switched on during the day, of course, but it's so familiar to all Greenwich residents and visitors that I felt it needed to be there.





In the meantime

Understand the effect

1 A strong statement Even though this tutorial focuses on Painter's effects, the buildings are important elements. The architecture and history are what make this area special, so I used Illustrator and SketchUp for speed and accuracy.

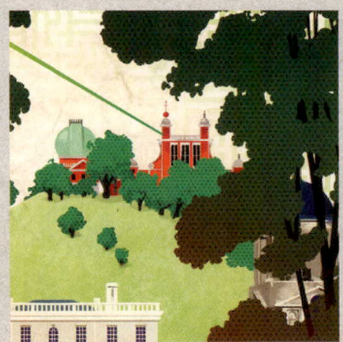
2 Framed by trees The trees either side of the buildings act as a window through which we see the main part of the image. They need to be bold and straight, higher in value and simplified so that they do not detract from the centre.

3 The right font for the job Typography is a very important aspect of a poster. The old LT posters use a classic sans-serif font in white or black, so this made my choice easy. I usually find picking a font from a list very difficult.

4 An opportunity blossoms I intended to place some stylised flowers at the base of the image, but as I was drawing them I spotted an opportunity to have them grow from the border and from the text. I like moments like these.

5 Soft transition There is a series of horizontals running up through the image, but the border between the river and land needed to be softened somehow to avoid cutting the illustration in half. I felt the dark blue railing helped the transition.

6 Circle of colour Many of the old London Transport posters only used a few colours. Orange seemed to be a favourite so I wanted to introduce an element of that. The orange appears in the trees, observatory and year, forming a circle.



> "When properly targeted, the effects are easy to use and can help to enrich any image"

It's not just my job, it's my passion and I select the best tools to support me. I have total trust in the performance and colour consistency of my SpectraView monitors. In my line of work, compromise is not an option.'

- Adrian Weinbrecht, photographer

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Empowered by Innovation NEC

Illustrate for kids

Street Party 2011 **Photoshop**

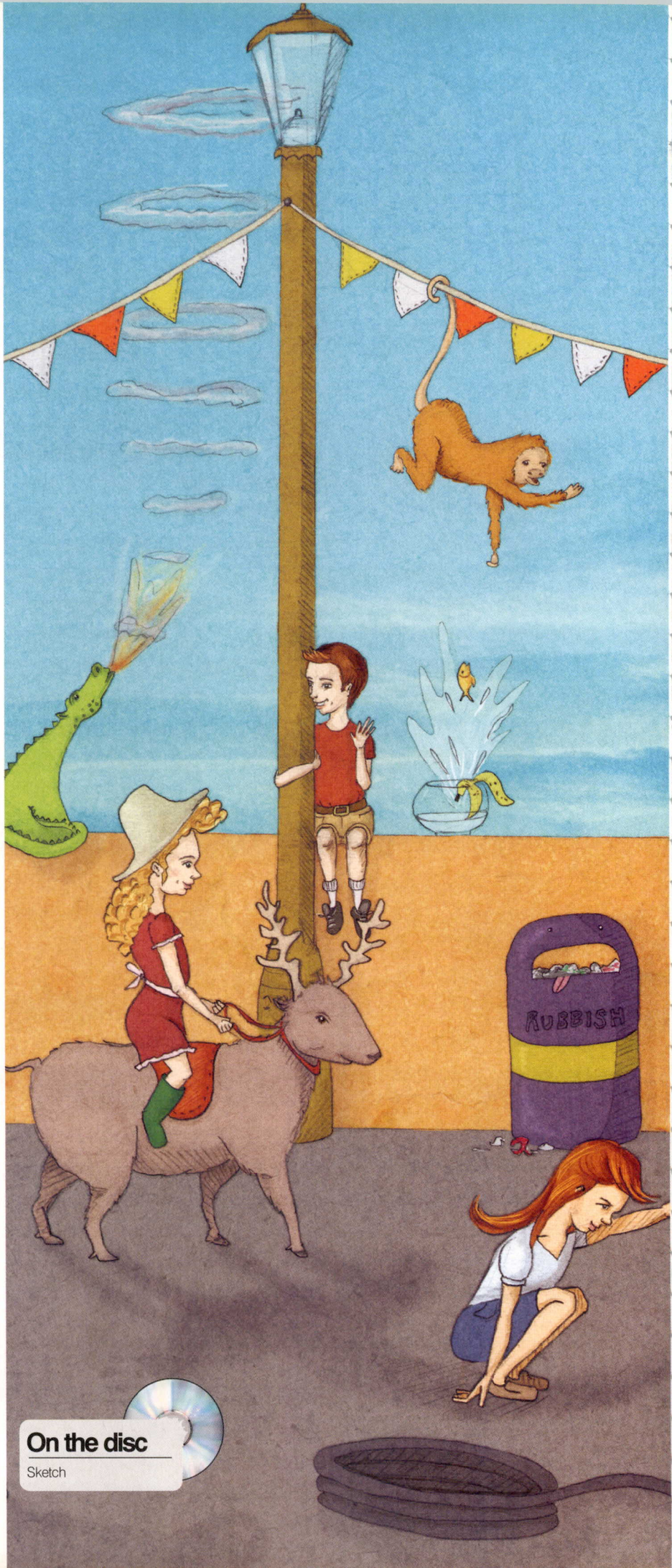
> In this tutorial you will see my method for creating a child-friendly illustration, bursting with colour, fun and energy

Bryony Crane Illustrator

One of the best things about creating an illustration aimed at children is that you can let your creative side wander even more freely than usual! It is easy to get bogged down worrying about things not looking perfect, or being slightly out of proportion in an illustration. However, sometimes it is not only appropriate but important to let these things go when thinking about an illustration that will be appealing to kids. If you study the work of children's illustrators from your own childhood as well as contemporary ones, you will find these same characteristics and simplifications over and over again, along with humour, energy and fun characters. Children love to be surprised and drawn in to an illustration, so it is important to use lively characters and a narrative within the piece that they will be able to follow, without any thought to the accompanying words.

Similarly, it is good to have layers of different things happening within an image for children to discover – perhaps a main focal point or important event happening within the image – and then other things in the mid-ground or background for them to find. In this illustration for instance, I have make the main focus of the image the large creature in the middle, and then introduced a second layer of children doing various things around him at different levels, with a third of much smaller details to find upon closer inspection. With these other layers it is a good idea to introduce some humour to make the discovery of the extra elements rewarding for a child.

> Children love to be surprised and drawn in to an illustration, so... use lively characters



On the disc

Sketch

Illustration

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Bryony Crane

Personal portfolio site **www.bryonycrane.co.uk**
Country **UK**
Software used **Photoshop**

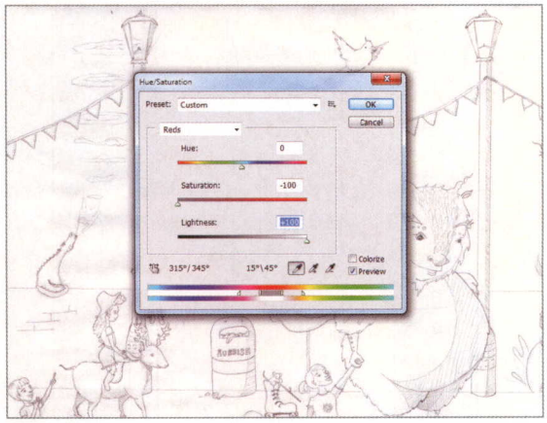
I'm a recently graduated illustrator, magpie and general stuff-maker, who loves to combine traditional methods with my digital artwork to bring life and texture to illustrations. My work tends to involve lots of colour and detail.

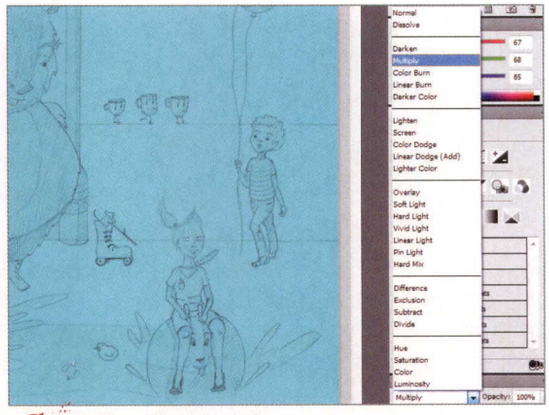
Create a street scene

Start with a pencil drawing then build up colours

01 Sketch the linework After preliminary sketches, draw out the final linework. I do this first in red pencil, then go over in mechanical pencil instead of inking. This way, once you have scanned the work, you can immediately remove the under-drawing without erasing the lines.

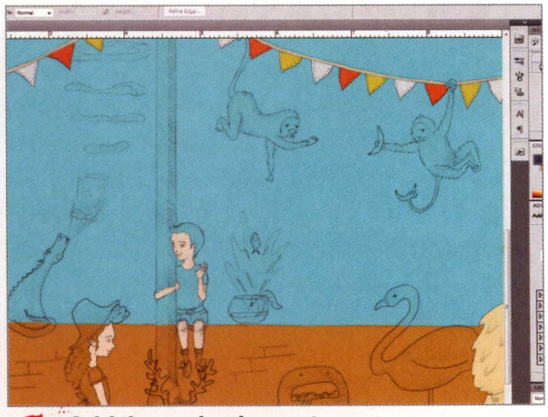
02 Remove the red To remove the red lines of the under-drawing, go to Image>Adjustments>Hue/Saturation, pick the Reds option and use the Lightness and Saturation sliders to instantly remove the hue from your linework.





03 Refine the sketch I use the Eraser to remove uneven white background areas. Create a new layer filled with block colour to see where you have been. When finished, set the linework's blending mode to Multiply. Move around any elements that aren't working in their current placements.

04 Set the scene A complicated scene like this can get very confusing when it comes to layers, so be organised and create clearly named folders in your Layers palette for each of the elements. Block in some initial complementary colours on separate layers.

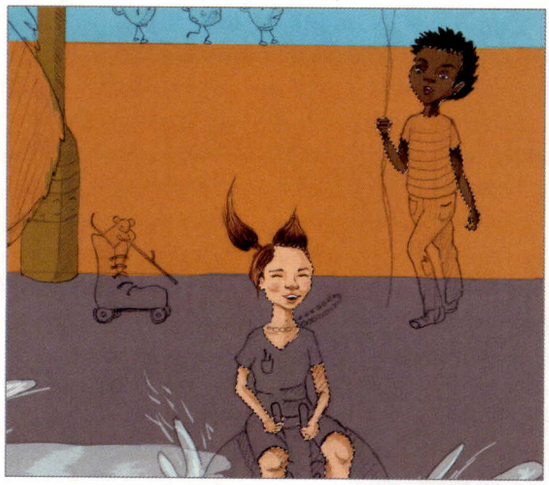


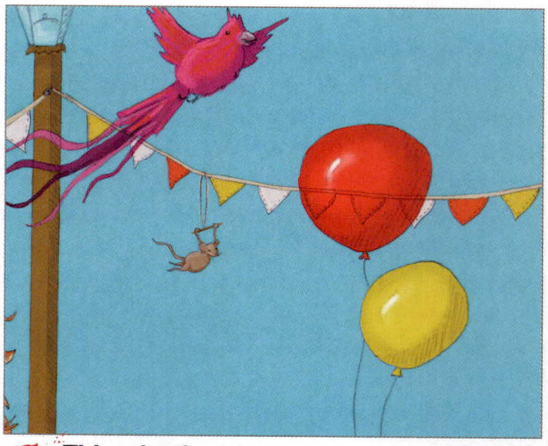
05 Add the main elements Create a layer in the Kids folder called Skin and begin adding some blocks of flesh-tone colour to the children with a simple, small Hard Round brush at full opacity. I also added the bunting colours in at this stage to keep a sense of the colour scheme.

Start a library

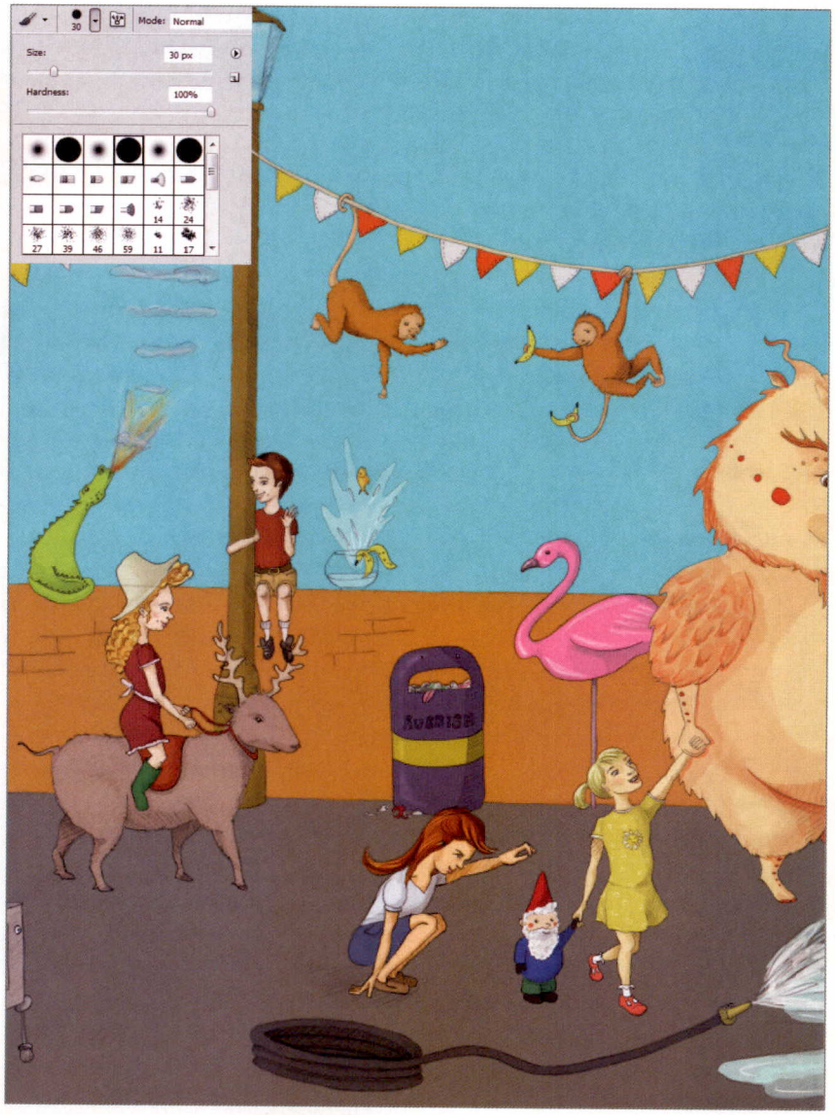
The best thing to inspire you when illustrating for children is… illustrations for children! Amass your own little library of children's books. If you don't have any from your childhood, you can pick them up really cheaply in charity shops or eBay, or utilise your local public library for research.

06 Character details Everything looks a bit flat and unappealing at the moment, so start working up your characters. Add facial details and hair colour, then use your existing brush at 30% Opacity to build up shadows on the skin.



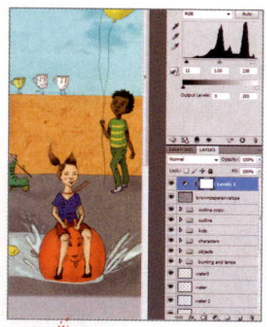


07 Finish colouring Once the character details are in and everything is feeling a bit tighter, start to colour the rest of the elements using the same method; block in base colour first with the Hard Round brush, then use at a lower opacity to build up form.



08 Tidy mistakes Have a good search around the illustration for any details you might have missed or want to change. Get rid of the linework that is still showing through other layers due to the Multiply setting and remove it using the Eraser tool or even a layer mask if you prefer.

09 Add textures To avoid it feeling too flat, you can use some imported textures for a bit of a kick (keep a collection of your own photos and scans to hand). Arrange the texture over your image and set the blending mode to Overlay or Soft Light. Use Image>Adjustments>Desaturate if it affects your colour adversely.



10 Final adjustment When you think the illustration is finished, you can check if the contrast levels are as good as they can be by creating a new Levels adjustment layer at the top (Layer>New Adjustment Layer>Levels) and tweaking its settings.

Doodle mentality

As mentioned earlier, control over your illustrations is hard to let go of sometimes. A good trick for loosening up is to get into the doodle mindset. Grab a sketchbook, draw a shape, think up some random word combinations or silly ideas (hippo in a tutu, anyone?) and get scribbling.

Evolution of an image

Artists explain the process behind some of their finest work. Anton Batov tells us all about his surreal character

Anton Batov

Artist info

Personal portfolio site
artbatov.ru
Country **Russia**
Software used **Painter, Photoshop**

"For a long time I taught fine arts and product design but at present I am working as a freelancer, doing illustrations for various clients. In my work I use traditional means of expression as well as computer graphics," says Moscow-based Anton. Traditionally trained in sketching and drawing, he works in a variety of media.

About this image

In Russia there's a popular adage: "An artist must be hungry!" It implies that true art is created without the desire to get rich. Salvador Dalí offered opposing views on the relationship of material wellbeing and creativity, and was sometimes known by the anagram "avida dollars." For my illustration, I used a Dalí-inspired character that is literally the opposite of the proverb and represents a well-fed and contended artist.

01

My vision was to create my artist character holding a palette reminiscent of a tray with a range of delicacies. Instead of a brush I wanted him to have a fork, but for his actual painting canvas to still be pure and untouched. At first, I usually draw a sketch with a pencil on paper. Then I scan the image and open it in Photoshop.

02

I put the scan in the background, created a new Solid Color adjustment layer above it and began to draw in his face. I used the Brush tool with a basic Hard Round tip to produce a simple linear drawing. This enabled me to erase and draw, switching the Foreground and Background colours from black to white instead of using the Eraser tool.

05
06
07
The contrast in tones between the canvas, the artist's smock and the food creates balance
Small details like the sky colour reflected in the bottle unify the image

03
I added a new mask on a fill layer and used it to create a stained effect on the main details of the figure. By blocking in the background colours in this way you can get an overall sense of the mood of your piece, as well as creating a useful guide for the tones of your final colour palette. I then flattened the layers ready to paint on top of this base.

04
Now it's time to deal with the more detailed elements of the character and work with light and shadow to create a sense of depth in the image. The head is drawn with short strokes of a custom brush that I made using the simple pattern of three dots. This creates a nice, painterly stroke. The whiskers, nose and ears of the character are all reminiscent of Dalí.

05
I began to paint the detail of a distant landscape above the plain gradient fill I placed on the background. I began by blocking in basic shapes and used another brush that looked like a cluster of dots. It is important not to forget about the reflections on the subjects here, for example the wine bottle. Storm clouds and a sunlight enhance the drama.

06
I continued to work in Painter, refining the elements of my background as well as the character himself to create the illusion of an oil painting. I used standard blenders and flat brushes, paying particular attention to the shading and highlights of the food to make it look vibrant and appealing. The brighter colours here helped a lot with this.

07
I completed the background making sure the pale, Mediterranean-feeling colours worked together nicely, and kept the look of the large brushstrokes in the sky. Once I was 100 per cent happy with the image I applied a surface texture for that last touch of authenticity and then tweaked with a little Sharpen to make the image really pop.

Data decor

No Room to Swing a Cat 2011 **Photoshop, Illustrator**

> Infographics needn't be boring. With a few simple tricks, they become digital art in and of themselves

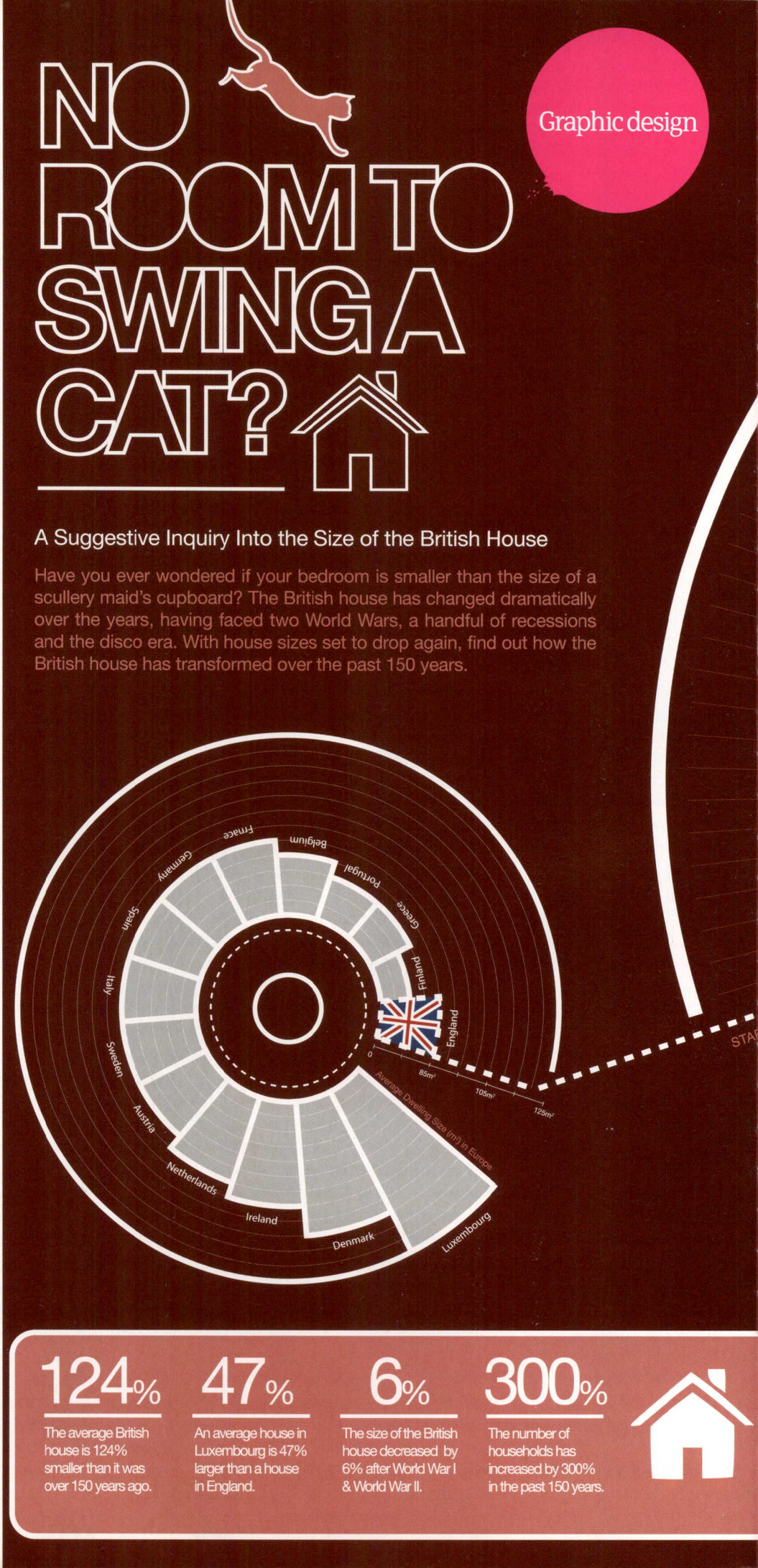
Andy Hau Architect, graphic designer, illustrator

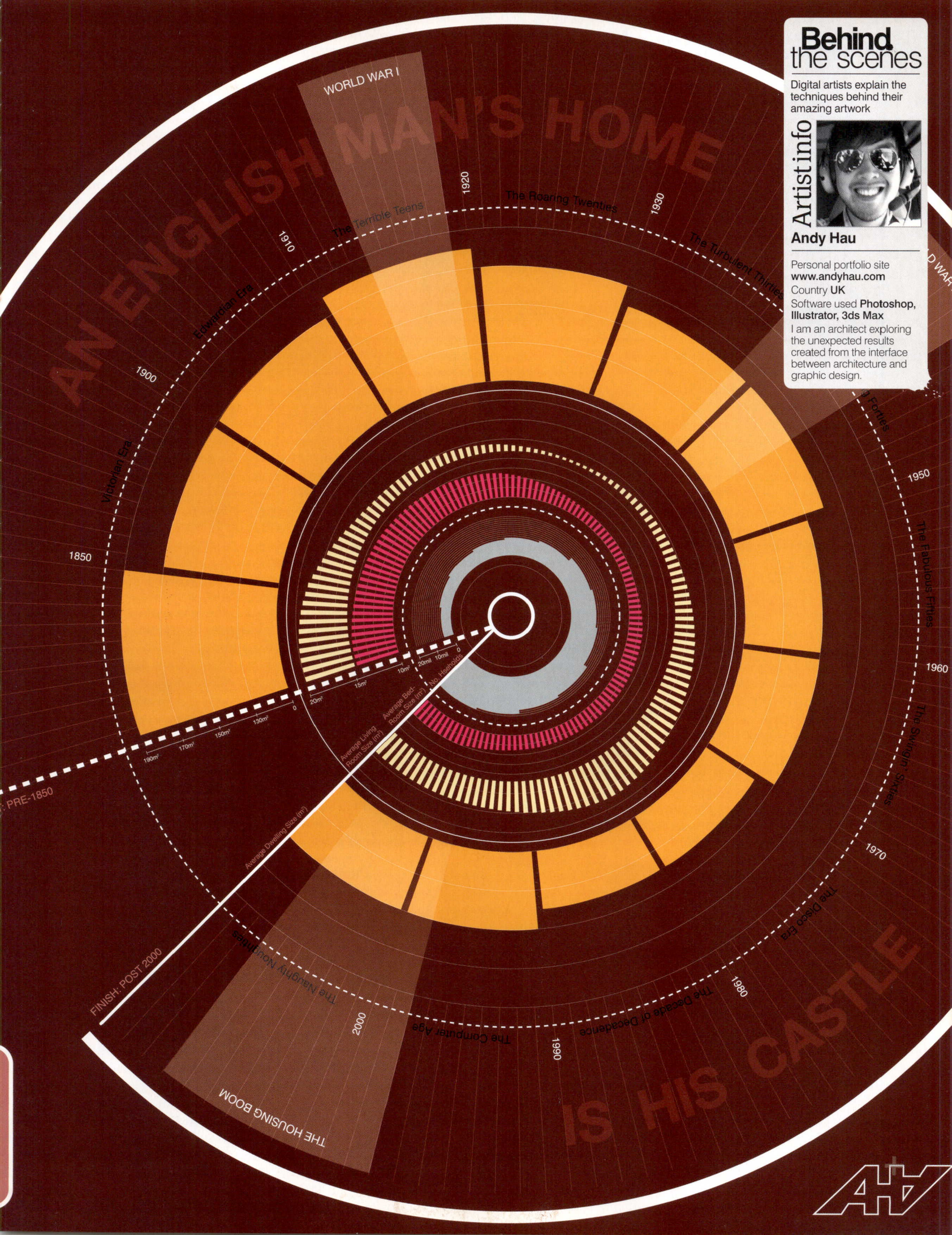
We've all been there: stuck in a grey meeting room, waiting for yet another presentation on something we couldn't care less about. The projector goes on and there it is: the dreaded PowerPoint riddled with incomprehensible flow diagrams. Pour yourself a coffee and think of England – we're in for a long afternoon.

Unfortunately, things don't get much better when presentations try to be fun and engaging, either. These ones usually consist of a car crash of colours accompanied by whooshing text and you just know at some point that Comic Sans will be used – without the slightest hint of irony – for that touch of joviality (although just how much joviality you can bring to a health and safety update is debatable).

With people's attention spans fast diminishing in the digital age, infographics need to not only enable readers to quickly digest and understand complex data, but to catch their attention in the first place. Boring and uninspired graphics will quickly convince them to ignore the information, while an overly complex graphic will encourage viewers to not even bother. Infographics sit on the threshold between art and science, and are often much more powerful than words or imagery alone as they transcend the layers of context, meaning and understanding to form a comprehension that engages the observer in a different manner. At worst, a successful infographic will let an observer understand a complex subject but at best, it could inspire an observer to research more about the subject in their own time.

This tutorial will demonstrate the different ways of making infographics more appealing and more effective through your use of colour and shapes. There's probably a statistic and corresponding infographic somewhere for just how effective infographics actually are, but I won't bore you with that; 87.255% of all statistics are made up anyway.


NO ROOM TO SWING A CAT?
Graphic design
A Suggestive Inquiry Into the Size of the British House
Have you ever wondered if your bedroom is smaller than the size of a scullery maid's cupboard? The British house has changed dramatically over the years, having faced two World Wars, a handful of recessions and the disco era. With house sizes set to drop again, find out how the British house has transformed over the past 150 years.
Belgium
Portugal
Greece
Finland
England
Luxembourg
Denmark
Ireland
Netherlands
Austria
Sweden
Italy
Spain
Germany
France
0
85m²
105m²
125m²
Average Dwelling Size (m²) in Europe
124%
The average British house is 124% smaller than it was over 150 years ago.
47%
An average house in Luxembourg is 47% larger than a house in England.
6%
The size of the British house decreased by 6% after World War I & World War II.
300%
The number of households has increased by 300% in the past 150 years.



Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

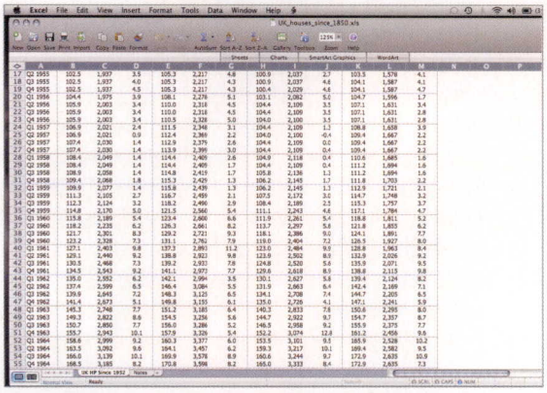
Andy Hau

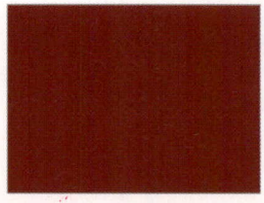
Personal portfolio site **www.andyhau.com**
Country **UK**
Software used **Photoshop, Illustrator, 3ds Max**
I am an architect exploring the unexpected results created from the interface between architecture and graphic design.

Create an infographic

Learn the basics for building an eye-catching design

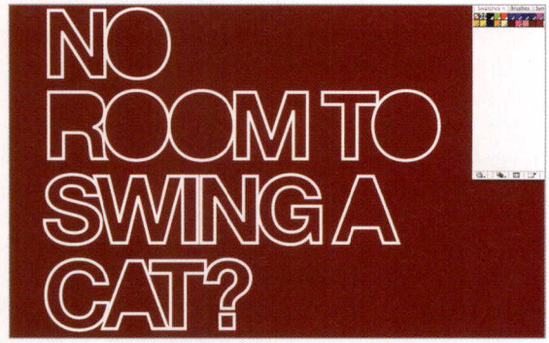
01 Gather data Analyse the data that you are working with and determine how you want to display it. Bar graphs and pie charts are especially good for simplifying and comparing complex data, while illustrations will be more recognisable to the observer and therefore more engaging.

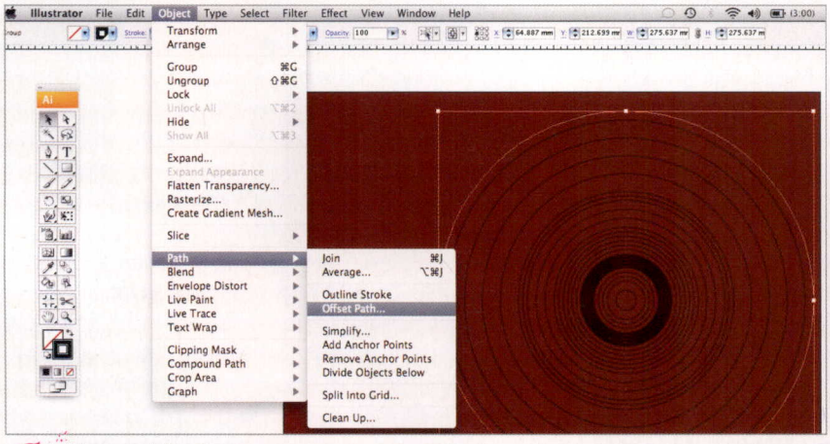




02 Background I am comparing the size of the British home over the past century and will be using a bar graph-pie chart hybrid to compare the data. Create a new document in Illustrator and fill in the background using the Rectangle tool (M) in a dark colour. The dark canvas will make the colours of the graphs pop.

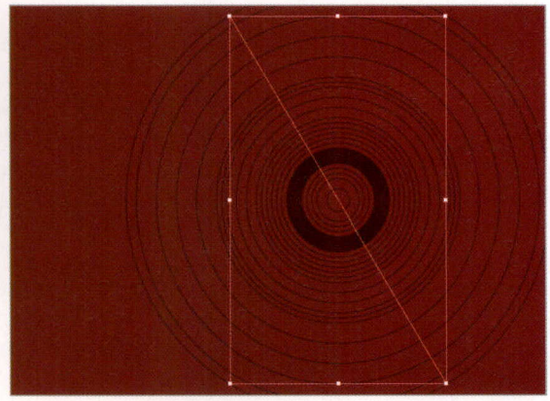
03 Catchy title Since the graph will be relatively abstract, the infographic needs something that is easily recognisable, such as a humorous title, to draw in the observer. I am using Helvetica that has been kerned tightly (by setting the tracking to -100) for the title. To make it more interesting, I have expanded the font (Object>Expand) and removed the negative spaces from the centre of some of the letters.





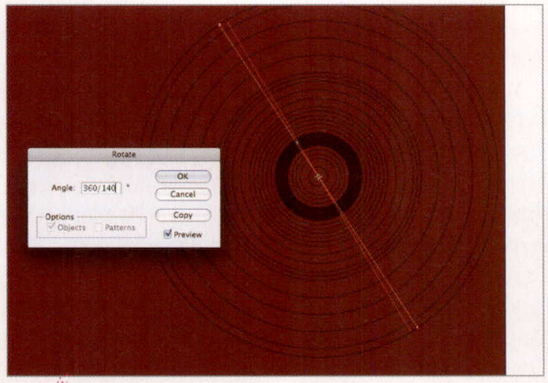
04 Ring grid Unfortunately, setting up the grid for the graphs in Illustrator is not particularly easy and may take several goes as you determine the appropriate sizes and units. Begin by drawing a circle (L) and offset it outwards with Offset Path (Object>Path>Offset Path), choosing an appropriate measurement for the offset.

05 Radial grid To create the radial grid, draw a line that bisects the circle. Ensure that the centre of the line and the circle are aligned. Work out how many segments you need; in my case, I am comparing 13 eras in units of 10 and will require 10 segments for the break. In total I will need 140 segments.



Perspective

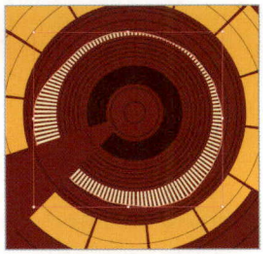
Although 2D diagrams are very successful for communicating information, 3D diagrams often add a sense of spatiality and dynamism which can engage more with an observer. Orthogonal perspectives, such as isometric projections, are particularly successful as they bring spatiality without confusing the information and can add an element of accuracy too.

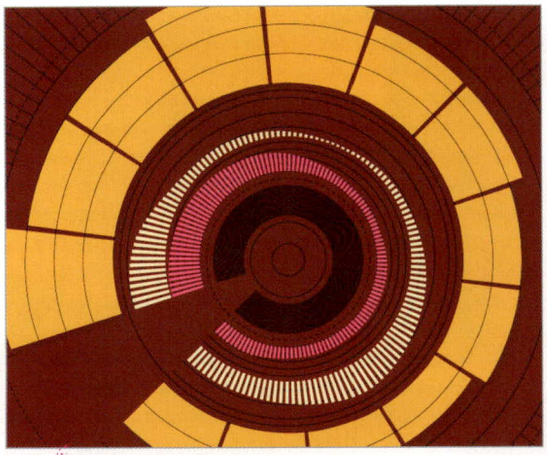


06 Create segments Double-click on the Rotate icon and enter 360/140 (or however many segments you require) into the box and click on the Copy button. Move the anchor point to the centre of the line, double-click on the rotate icon and click on Copy again to produce a segment. Hold down Ctrl/Cmd+D to repeat the action until the circle is filled.

07 Primary data Since the primary data is the most important, it needs to be the largest and therefore nearest the outside edge of the circle. Use the Pen tool (P) to create the blocks, using the grid as a guide. Make sure that the blocks are proportional to each other; a block representing 12m² should be three times larger than a 4m² block.

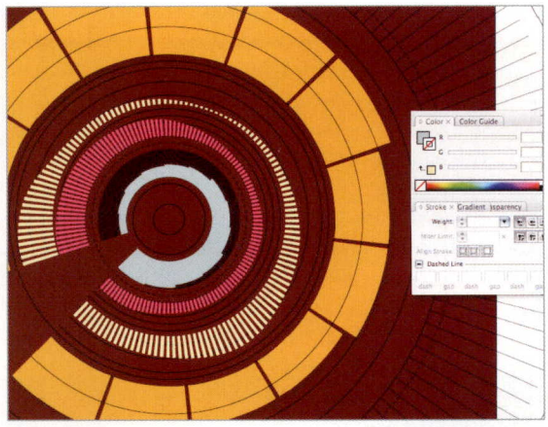
08 More data The secondary data should be represented differently from the primary data. Start by drawing a thin block that takes up half a unit at the beginning of every era segment. Join these up by drawing a Bézier curve with the Pen (P) through the top edge of every block and use this as a guide to fill in the remaining ones.



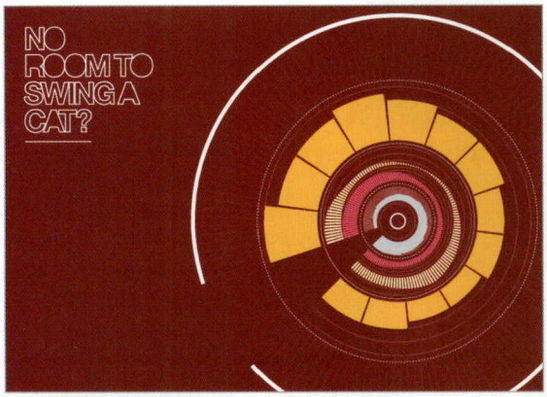


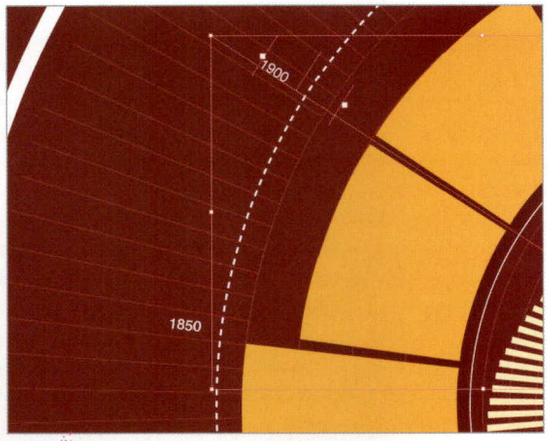
09 Sharp colours Since the tertiary set of data is in the same vein as the secondary set, it should be denoted in a similar fashion. Leave an offset from the secondary information and use the same technique to create the blocks for the third. Choose a vivid colour to lift them from the background.

10 Final information The fourth and final set of data gives circumferential information and is the least important set here. It is therefore nearest the centre of the circle and the smallest. Use the Pen tool (P) to create the blocks to represent the data, using a neutral colour so that they do not draw too much attention away from the main data.



11 Line weights Line weights can make or break a drawing and the same can be said for infographics. Keep the lines for the grids as light as you can (0.25pt or less) and make the circles separating the four sets of data thicker. For balance and depth, and to make them clearer, make the outermost and innermost circles very thick at 3pt or more.



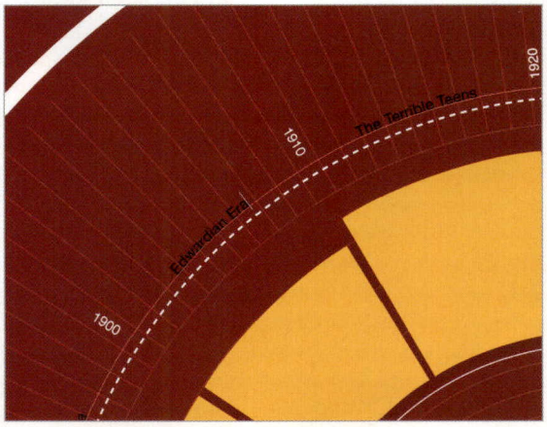


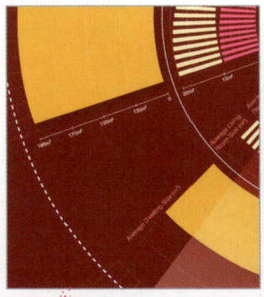
12 Type on a path Now use the Type On A Path tool on radial gridlines to define the different dates that the blocks span between. If you want to keep the gridline visible, it's best to make a copy of it before using this tool, as the line will disappear after you have used it.

Make grids

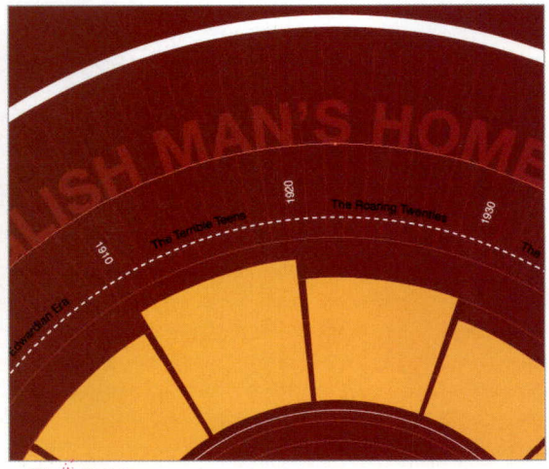
Unfortunately Illustrator is not particularly conducive to producing accurate radial grids. An easier way would be to use a drafting program such as AutoCAD to set up the bare bones of the diagram, which could then be brought into Illustrator afterwards for beautification.

13 Era text For the text describing the different era segments, draw a circle (L) and use the Type On A Path tool again. If the text comes out upside down, pull the text handle to the other side of the circle. Change the size of this circle by double-clicking on the Scale tool and entering a value, having pulled the anchor to the centre.



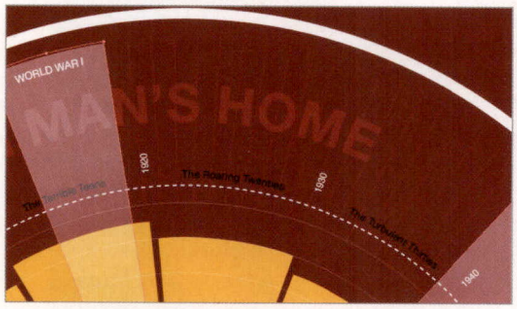


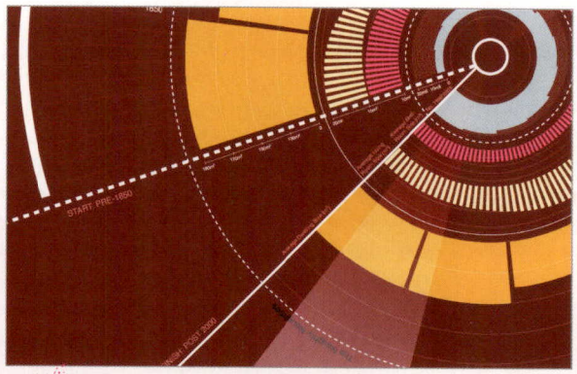
14 Defining units Units are important to inform the observer of the scale of the graph. Offset the radial gridline at the start of your graph using Offset Path (Object>Path>Offset Path). Draw smaller, perpendicular lines intersecting this one, which also relate to the ring grid, to denote the units.



15 Hidden text I like to add an element to my images that is not always visible at first glance. In this case, it is the words 'an Englishman's home is his castle'. Draw a circle (L) to an appropriate size and use the Type On A Path tool. Pick a shade slightly lighter than the background to keep it subtle.

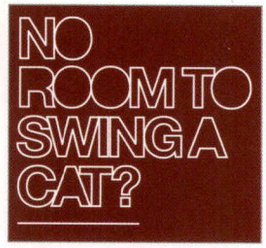
16 Significant periods We can see from the graph that house sizes start to decrease significantly after the two World Wars and increase again during the property boom. To highlight these important periods, draw a block using the Pen tool (P) around the corresponding dates and fill them with white using a Gradient Fill. Turn down the transparency of these blocks accordingly.

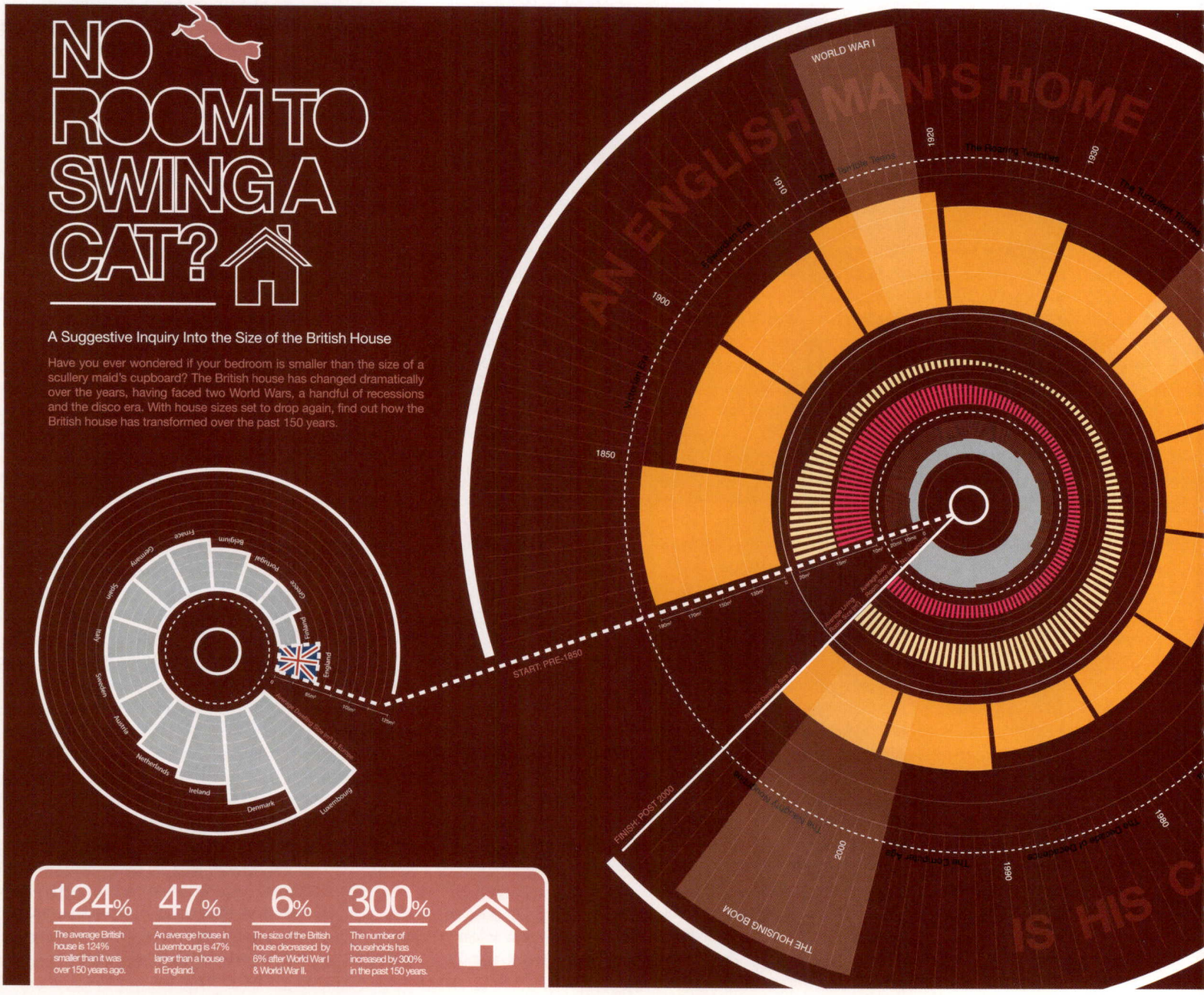


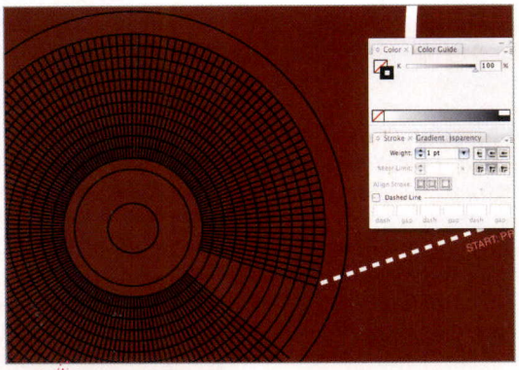


17 Break To signify the start and finish of the graph, we need to have a break in the circle. Draw a thick line at the beginning and ending points, coming out from the centre of the circle to the edge. Make the line at the starting point dashed as this will form the call-out line for our second image, the context graph.

18 Context All infographics need a bit of background information. However, make sure you keep the description short so that people actually read it! Next, we are going to create a second, smaller graph to contextualise its big brother.

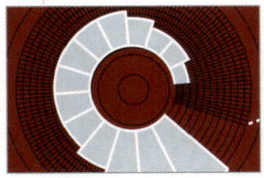


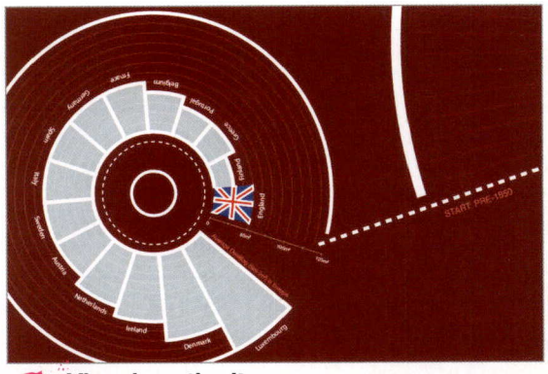




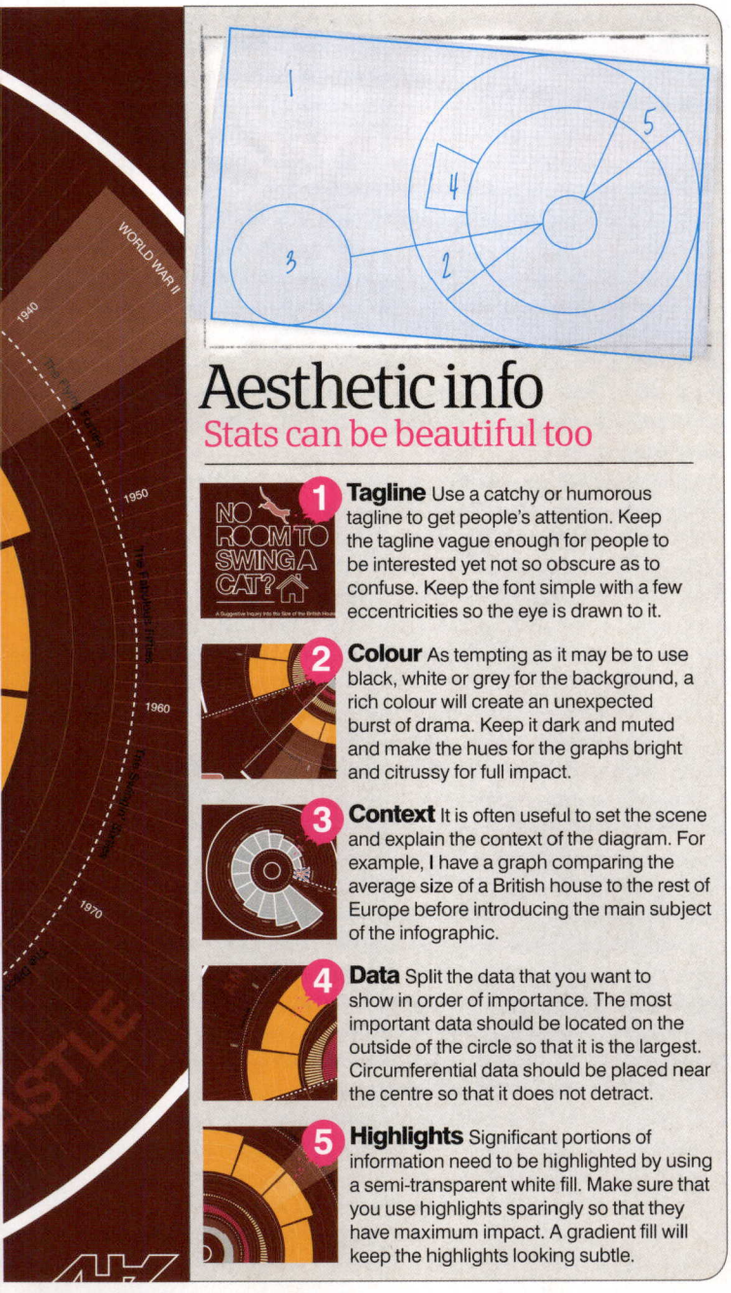
19 Second graph The context graph is showing auxiliary information and needs to be smaller and simpler. Create a ring grid and radial grid in a similar way as before, except this time make sure that the break is on the other side so that we can join the two graphs later on.

20 Context graph data The data for the context graph should be simple and relate to the other graph. I am comparing house sizes over a period of time in Britain, therefore my second graph shows the average house size as compared with Europe. Use the Pen tool (P) to create the blocks that denote the data.





21 Visual continuity The line weights for the context graph should relate to the larger graph to create a sense of continuity. Therefore, if you've used 0.25pt for the grid on the larger graph, use the same for the smaller graph. Try to also keep the colour and style for the lines similar.



Aesthetic info

Stats can be beautiful too

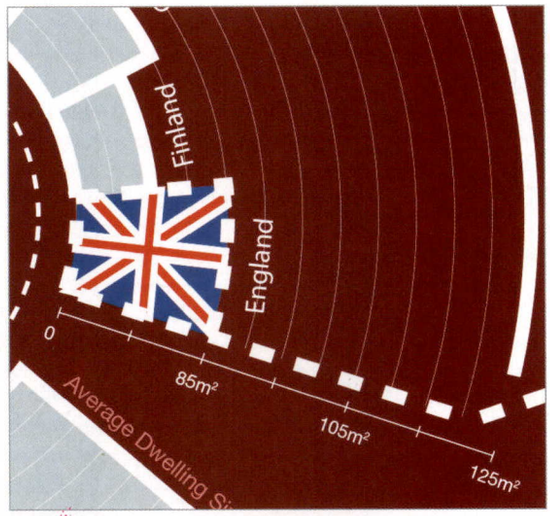
1 Tagline Use a catchy or humorous tagline to get people's attention. Keep the tagline vague enough for people to be interested yet not so obscure as to confuse. Keep the font simple with a few eccentricities so the eye is drawn to it.

2 Colour As tempting as it may be to use black, white or grey for the background, a rich colour will create an unexpected burst of drama. Keep it dark and muted and make the hues for the graphs bright and citrussy for full impact.

3 Context It is often useful to set the scene and explain the context of the diagram. For example, I have a graph comparing the average size of a British house to the rest of Europe before introducing the main subject of the infographic.

4 Data Split the data that you want to show in order of importance. The most important data should be located on the outside of the circle so that it is the largest. Circumferential data should be placed near the centre so that it does not detract.

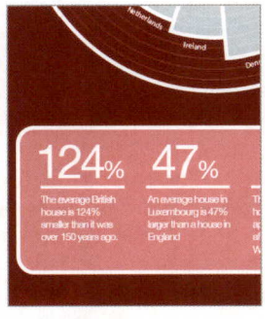
5 Highlights Significant portions of information need to be highlighted by using a semi-transparent white fill. Make sure that you use highlights sparingly so that they have maximum impact. A gradient fill will keep the highlights looking subtle.

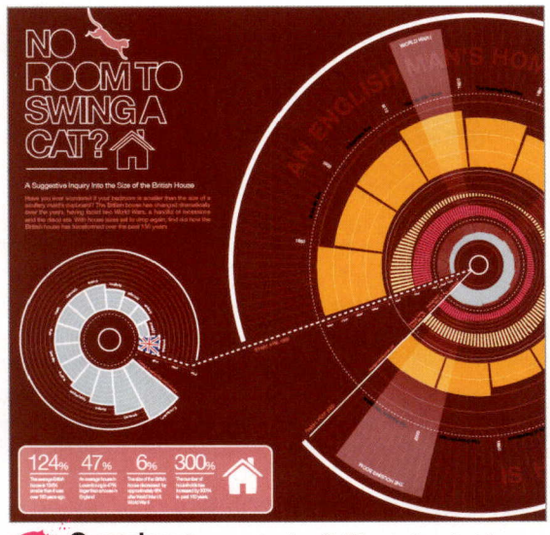


22 Call-out Link the two graphs by creating an unbroken line known as a call-out. Use the Pen tool (P) to draw a thick, dotted line around the block in the second graph that relates to the larger one. Extend a line to connect the call-out.

23 Icons Since the graphs are fairly abstract and the title is a little abstruse, it is necessary to create easily recognisable icons that the viewer will immediately see and understand. In my case, I needed a representation of houses. Use the Pen tool (P) to create the icons, stripping away as much information as possible to keep them simple.

24 Critical statistics In order to make the infographic as clear as possible, take the most important or interesting statistics and indicate them as numbers and text in a boxout using the Rounded Rectangle tool. Fill the boxout with one of the softer colours in your colour palette.





25 Overview Zoom out using Ctrl/Cmd+0 so that the entire infographic fills the screen. Make sure that the composition is balanced in terms of layout and colour, making changes where necessary, and you're done.

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Digital painting

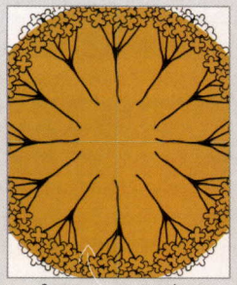
Create effective backgrounds

Working Progress

Evoke Mucha with pattern and texture

Step 02, Design in rough

Step 05, Scan your image



Step 12, Repeat the shape

Step 14, Inky hair

Femme Fatale 2011 **Photoshop**

"Build exciting compositions for your portraits using complex decorative backgrounds"

Natsuki Otani Illustrator

On the disc

Line art

Backgrounds are an important and interesting way of adding life and depth to your portraiture. By creating something that your subject can contrast with you can add beautiful decorative elements or simply frame your portraits to lead the eye better. Backgrounds can be stylish in their own right and convey a meaning and context that simply cannot be portrayed by the subject alone.

Using a strong background can be especially effective when you weave it into the subject so that there is no clear separation between the two. A background that interacts with its foreground elements can give the whole image more of a feeling of movement and life. This kind of detail can reflect the personality of the character that you are drawing or their lifestyle and way of being. In this tutorial, I will reference the great artist Alphonse Mucha to give my portrait a classic and unique feeling.

Mucha is one of the definitive graphic designers of Art Nouveau in the late 19th Century, and he used female figures to express a wide range of concepts. His work was, and still is, both desirable and commercial with his trademark clean lines and repeated patterns, the key elements that give his work such a distinct atmosphere.

We will learn how to take these techniques into the digital age and combine elements in a fast and effective way to give you complete control over your final image. We will use digitally created elements such as patterns and original textures that will give the hand-drawn feel that is needed to create the painterly style associated with this period and Mucha in particular. Referencing classic styles and artists is good practice; examining what they created and how they did it enables us to understand that even nowadays illustrators and artists can learn from the past and gain insights that will help their work remain fresh.

Create a decorative background

Give your subject an Art Nouveau twist

01 Research your image Try to find images that inspire you. You can choose elements of a drawing like patterns, things you intend to draw in the image like flowers or even just references for the colour scheme. I like to choose a variety of references to give my drawing a good start point.

02 Design in rough When sketching, try to make the big decisions about layout and composition. It is easy to change, alter, add or remove elements at this stage so make sure you are happy with your layout and have a good idea of your final image.

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Natsuki Otani

Personal portfolio site
www.natsukiotani.co.uk
Country **Japan**
Software used **Photoshop**

I'm a Tokyo-born illustrator and love to use colour in my work, especially inks. I create dreamlike visuals that are both life affirming and tragic. If I can make people smile with my work then I have succeeded.

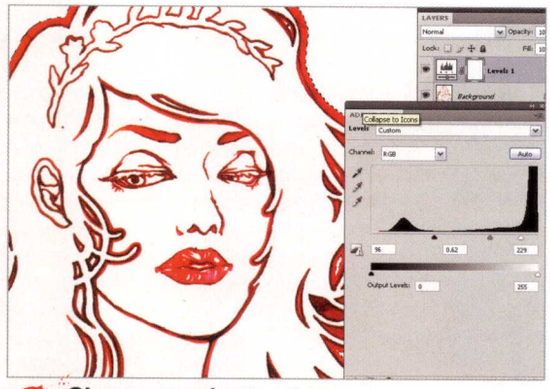
Scan, texture and shape

Import your drawing and develop the background

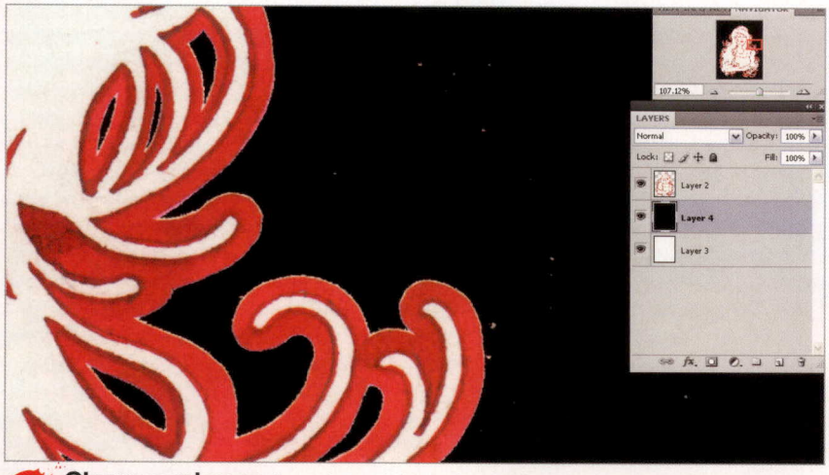
03 Line drawing Bring together the things you have designed in rough to create your line drawing. You can do this digitally if you prefer, but I created mine by hand. The girl will be part of a highly decorative final image so I kept the lines as clean as possible.

04 Prepare your textures You can make your image unique by creating your own textures to use. This will give a personal touch, and the textures you make can be useful for creating your own brushes too. You can make textures digitally as well using the Smudge tool and custom brushes to layer colour.

05 Scan your image When scanning your image make sure to use a high resolution (300dpi minimum). I find it best to turn off any colour correction and anti-scratch settings, as they tend to interfere with the tone.



06 Sharpen and cut out Open the scan and create a new Levels adjustment layer. Change the values until you have created the sharpest image possible with the most contrast. Use the Magic Wand tool to select the blank area, then Ctrl/Cmd+Shift+I to invert your selection. Copy and paste into a new layer on your main canvas.



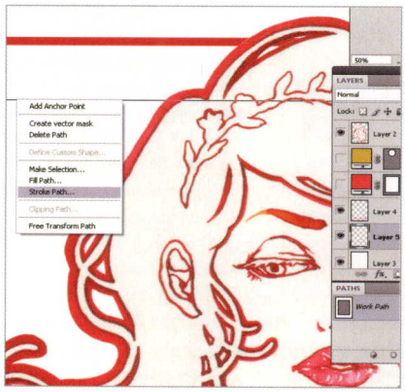
07 Clean your image As my image is hand drawn, I need to clean it up. Create a black background to help you see the marks, delete any you come across and use the Clone Stamp tool to repair any damage to your original image.

08 Think about the composition Now decide where to put the background that you made using the Shape tools. Guides are helpful when you are trying to make something with a sharp, precise feel.

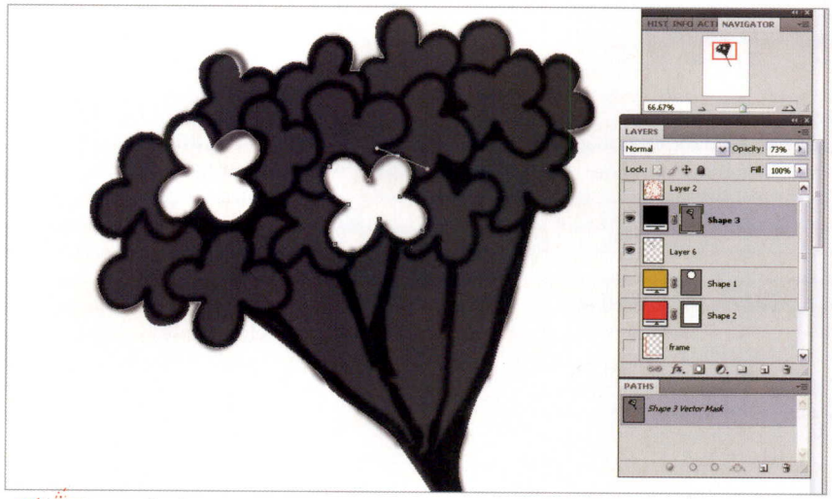
Make digital stamps

After creating an element that you want to keep, like our flower bunch for example, you can turn them into a stamp by simply selecting the shape layer and choosing Define Custom Shape from the Edit menu. After you have named your shape it will be available from the Custom Shape menu.

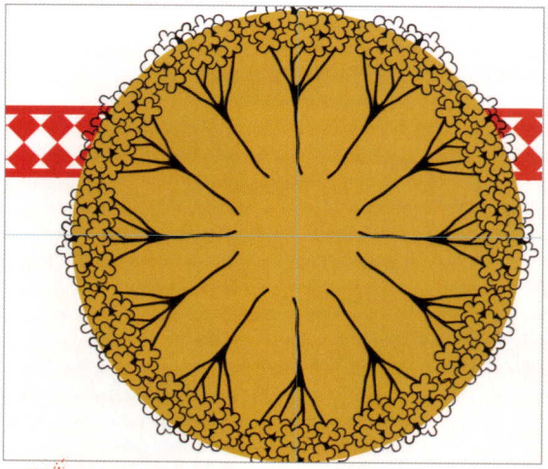
09 Make the frames To make a frame, select the Pen tool set to Paths. The frame should be drawn using Shift to make the lines straight. Once you join up the path, right-click, select Stroke Path and use the Pencil option. This will select your current Brush settings and paint it along your path.



10 Add a pattern Make a simple pattern on a different layer; I chose a chequerboard-style texture. Use the Magic Wand to create a selection of your frame and, with the selection still active, go to the pattern layer and cut it out with the selection shape.



11 Flower halo Draw a rough design to flesh out the halo with decoration (I decided on a flower pattern). First use the Pen tool to trace over the design and then remove the internal shapes of the flowers by using the Subtract From Shape Area option.



12 Repeat the shape Use guides to divide up your halo to make placing your flowers easier, then copy and paste your design. To make it less repetitive, you can use the Flip layer option from the Edit menu. When you are happy with their placement you can combine them into one layer.

13 Textured background Now add the textured background of the image by setting the layer option to Multiply, creating a vector mask on the Background layer and using the Brush tool with pure black to hide all the areas where you do not want the background to show through.

Style School
Art genres in a nutshell

Mucha's unique style

Alphonse Mucha has real depth in his work so let's take a closer look

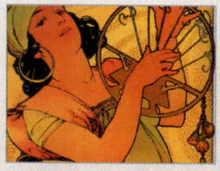
There is something immediately eye-catching about Mucha's work. The vast majority of people are familiar with it but not necessarily the artist, and his work remains distinctive and timeless. He was a pioneer of a glamorous, commercial style and his work remains intensely relevant today. Mucha brings the viewer into his image with an ever-increasing level of detail that appears hypnotic and gives his subjects depth and context.

The masters

Out with the old, in with the Nouveau

Artist: Alphonse Mucha
Title: Job
Year: 1896
Location/Owner: Austrian Museum of Applied Arts/ Contemporary Art

● In this picture the hair is almost working as the decoration and background. It is not a pattern but falls somewhere in between, following the curves and becoming a stylised part of the theme. I wanted to take inspiration from this technique for the hair in my own image. **tinyurl.com/mucha-job**



Artist: Alphonse Mucha
Title: Salome
Year: 1897
Location/Owner: Private collection

● The irregular repeated patterns of this image gave me inspiration for my composition. I like that while the shapes in the background are simple, they give a sense of movement and the idea that they could represent music. **tinyurl.com/mucha-salome**

Artist: Alphonse Mucha
Title: Monaco Monte Carlo
Year: 1897
Location/Owner: Private collection

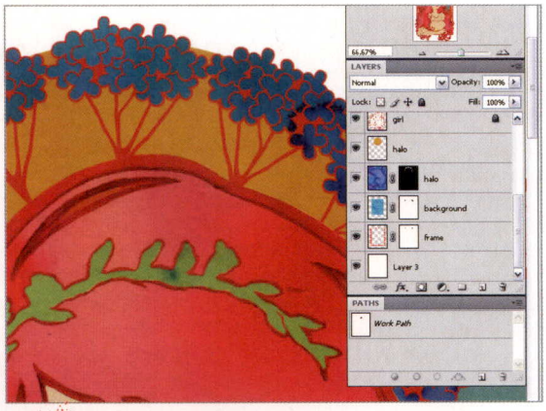
● This image contains a strong halo motif. On first viewing it appears to be a repeated pattern but on closer inspection it has slightly different constructions and tonal values. The image is very strong and helps to give the subject not only prominence but also a mystical and mysterious air. **tinyurl.com/mucha-monaco**

Finalise the tones

Colour the hair and complete the setting

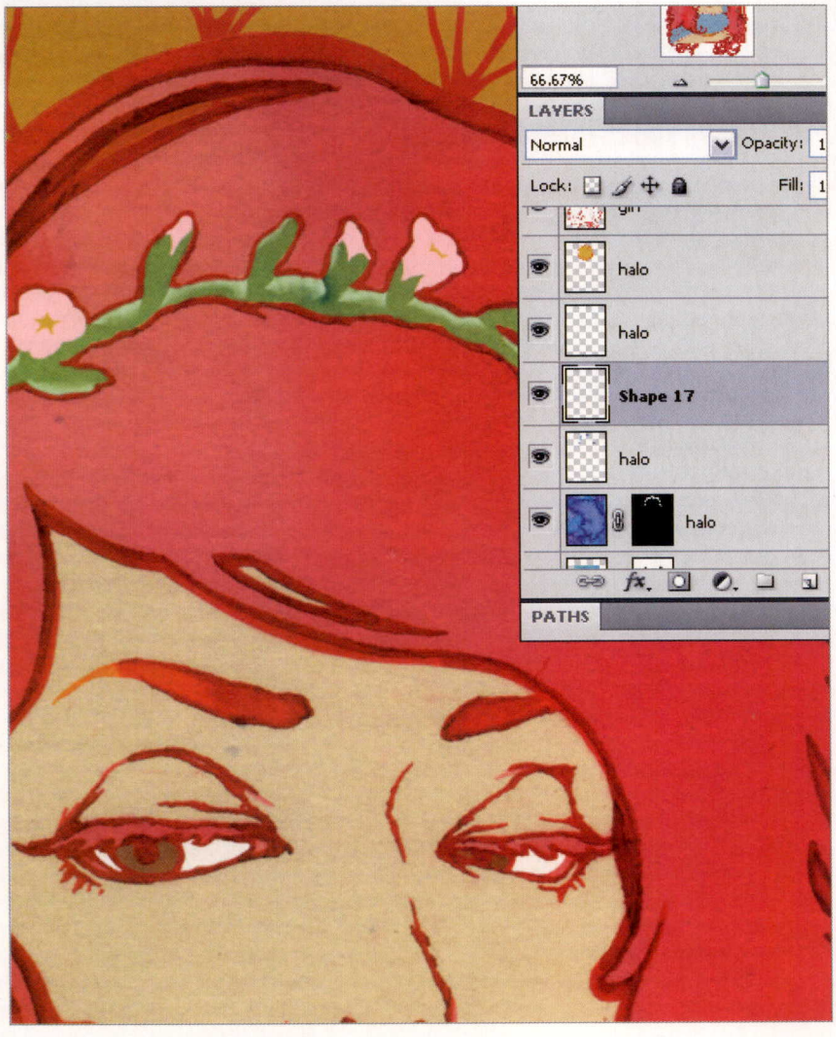
14 Inky hair Import an ink texture for the hair into a new layer then use the Magic Wand to select the rough area you want to apply it to. With the selection active, switch to the texture layer and copy and paste. Set the layer to Multiply.

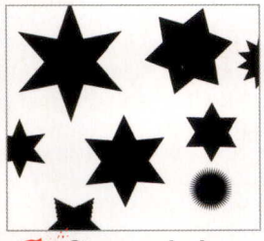
15 Isolate the hair Using the same technique as with step 13, create a vector mask of the layer and use a black brush to clean the mask revealing the image wherever you do not want the hair colour to show through. Remember to leave her eyelashes and eyebrows for consistency.



16 Mask other elements Use vector masks as with the earlier steps to create the other elements, painting pure black where you want to hide the image. This is where you can be really creative, making sure all the elements interact the way you want, to give a sense of movement and integration.

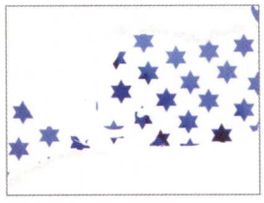
17 Matte and shade This is the stage where you bring all the elements of the image together using matte colours to emphasise the various parts. Make sure you add the colour carefully, taking time to get the best result, but feel free to alter the hue and saturation of the image.

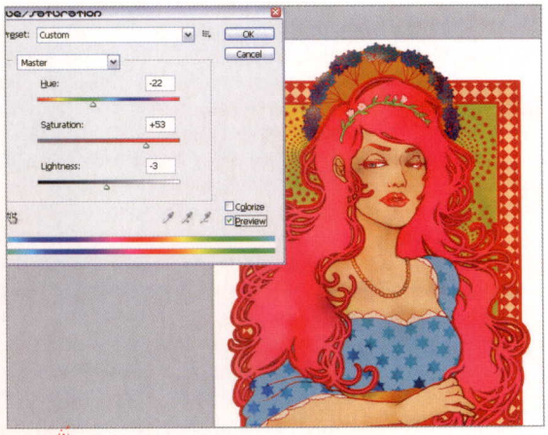




18 Star symbols Make a new layer and choose the Shape tool. You can find the Polygon tool in the Geometry options. Uncheck Indent Sides and enter a percentage. Choose the number of sides you want and you can create a variety of star symbols, so find your favourite one.

19 Place shapes and texture Place the stars until you are happy with the composition. Open the ink texture, place it below the symbol layer and then set the blending mode to Screen. You can now see the ink texture on the symbols. Create a blank layer below the layers and merge them together, setting this to Multiply.





20 Last adjustments This is the point where you should give the image its final adjustments. You can perfect it by changing the hue or level and opacity of the layers. Use adjustment layers to do this and keep your original settings.

Nouveau riche

The glamour of Mucha

1 Facial expression While this is a tutorial about using the background to reinforce the strength of your work, the face will always be the focal point of any portrait so take care to make sure that you have a strong and engaging expression.

2 Decorative hair While you may worry about each strand, it is important to consider how the hair falls as a whole as to work in a stylised concept it has to have a harmony of form and direction that gives the image distinctiveness and balance.

3 Halo effect With the halo it is important to get a balance between a repetitive element that gives consistency and creating a unique feel. I used the same element but placed it differently and used varying colours to offset the repetition.

4 Create a frame Making complex shapes is usually the preserve of Illustrator, but there are ways to stay in Photoshop. The Stroke Fill feature on paths, for example, enables a range of shape manipulating techniques.

5 Simple patterns These can be made in a number of ways, but make sure they do not detract from your image. They should act as a complement to the theme and mood. Simple patterns can be made with the Clone Stamp or custom brushes.

6 Background colour The pattern and shapes are really important, so the colour should not come to the fore. I'm using subtle hues that will give depth. The colour needs to be faded, otherwise the amount of elements would not work.

Artist retrospective

We discover if any artistic skeletons lurk in the cupboard of some of today's most exciting names in the CG community

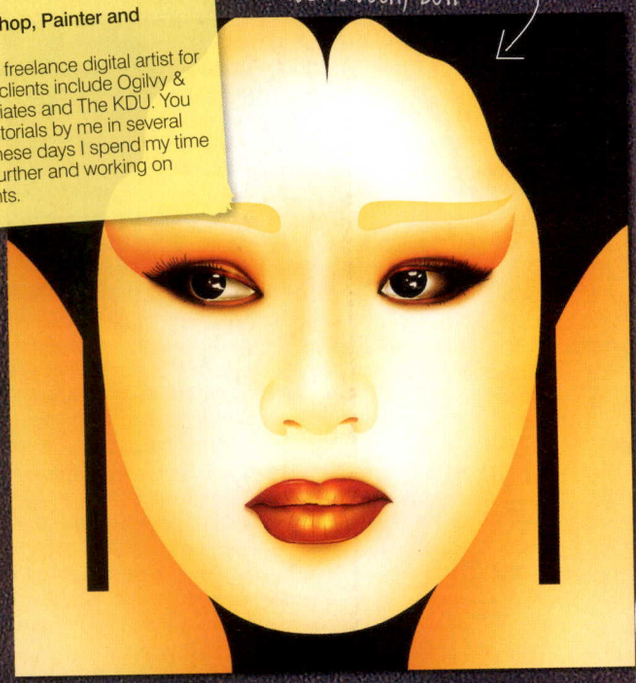
Luca Molnar

Artist info

Personal portfolio site **www.lucamolnar.com**
Country **Hungary**
Software used **Photoshop, Painter and Oekaki Paint BBS**

I've been working as a freelance digital artist for the past six years. My clients include Ogilvy & Mather, Landor Associates and The KDU. You may also have read tutorials by me in several design magazines. These days I spend my time developing my style further and working on commissions for clients.

The Last Queen, 2011



Sneaker, 2010

KDU x Sprite, 2011
"It was a pleasure working on the illustrations, even though the deadline was very tight"

HEART, 2011
"I used a lot of flowers and bright colours because I wanted it to be a happy illustration"

Free Soul, 2011

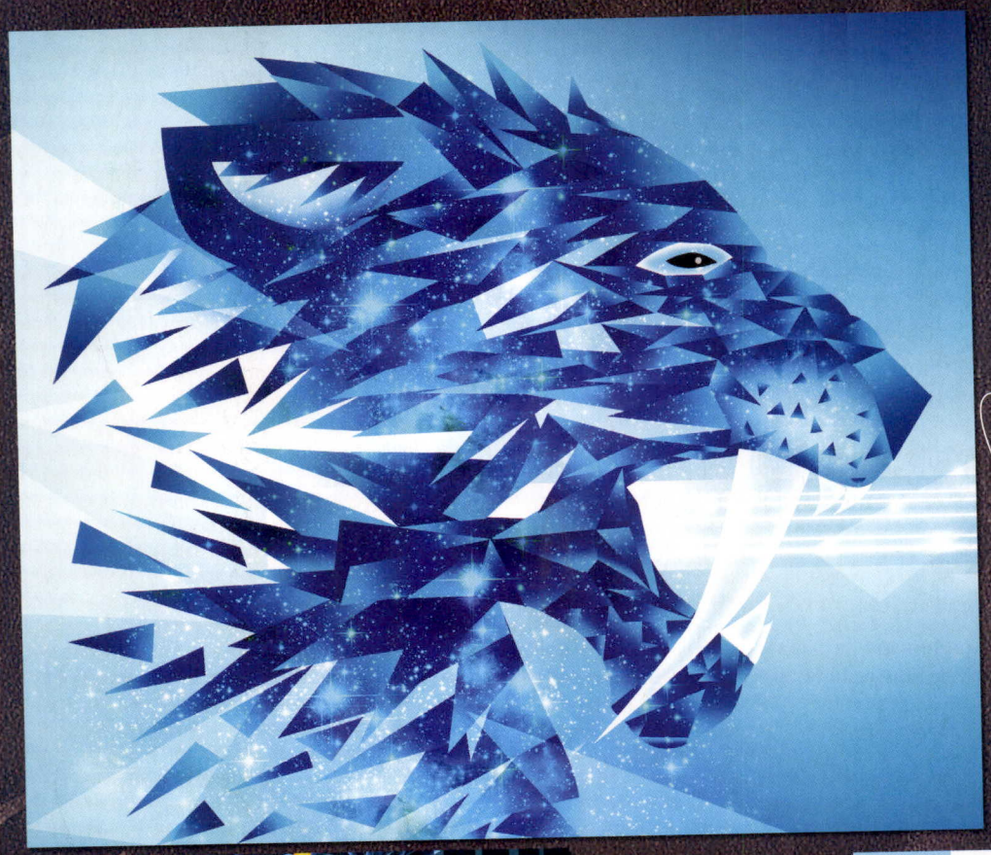
Sneaker
2010, **Photoshop**
● I was asked by **Advanced Photoshop** magazine to write a three-page typography tutorial and create a sneaker with words. I chose some inspirational quotes and started drawing the letters, then I remade the words in Photoshop. Since the words are so colourful I only used a very simple grey background for the illustration.

KDU x Sprite
2011, **Photoshop**
● Working with acclaimed agency Bartle Bogle Hegarty, we were tasked with exploring the potential of Sprite's visual brand language and over 25 elite KDU members from around the world participated. It was an honour to be chosen for this project. It was a pleasure working on the illustrations, even though the deadline was very tight.

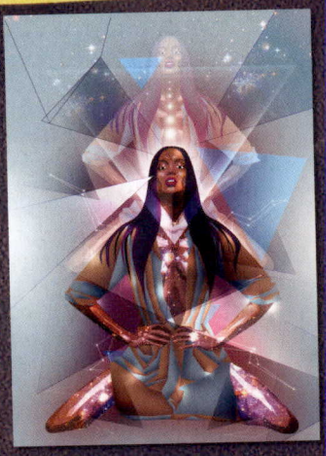
The Last Queen
2011, **Photoshop**
● I am happy to be part of DACS United and support such a great cause. The brief itself was very emotional, so I wanted to create something very soulful. I wanted people to look into her eyes and feel all the emotions, the pain, sadness and hopelessness. In my opinion, the piece communicates this and leaves the viewer thinking.

Free Soul
2011, **Photoshop**
● I created this typography piece as part of my self-promotion pack and it took me several weeks to finish. First, I drew all of the letters on paper, then scanned and traced them in Photoshop. I wanted to use very few colours, so the viewer pays attention to the details, the shapes and patterns. I'm actually having this design on one of my T-shirts.

HEART
2011, **Photoshop**
● Right now this is my most recent work and it is a very personal piece. I wanted to create an image of a heart but in a new way, trying to avoid clichés and keep it quite graphic. I used a lot of flowers and highly saturated colours because I wanted it to be a happy illustration, something that makes you smile and warms your heart.



Groove Korea Cover, 2011 "I made this illustration for South Korea's leading magazine, Groove Korea. It was made for the December issue"



The Light of Truth, 2011 "This piece is about the power of truth and how it should shine brighter than the illusion of lies"

The Crystal Maker, 2011 "I love this piece... All I wanted was to create an illustration with lots of energy, some cold colours and sparkling crystals"

Garden of Atlantis, 2011 "I am a member of the Gaian project, which focuses on celebrating the beauty of this planet"

Adidas, 2011 "This piece was created as a university project"

The Crystal Maker
2011, **Photoshop**
● I love this image! It was one of those pieces of work that I finished in a couple of hours; everything went really fast. All I wanted was to create an illustration with lots of energy, some cold colours and sparkling crystals. This is actually a very simple piece in terms of composition. If you look at it closely you can see that I only used triangles.

Groove Korea Cover
2011, **Photoshop**
● I made this illustration for South Korea's leading magazine, *Groove Korea*. It was made for the December issue of this English-language publication. It was such an honour to work on a cover, especially for such an amazing country. I wanted to create a real winter wonderland with lots of ice, beauty and energy; I hope I succeeded.

The Light of Truth
2011, **Photoshop**
● This is a personal piece I created about a year ago. The title of the illustration says it all. This piece is about the power of truth and how it should shine brighter than the illusion of lies. While creating this illustration I was experimenting with different layer styles and light effects a lot and I discovered some exciting new techniques to use along the way.

Garden of Atlantis
2011, **Photoshop**
● I am a member of the Gaian project, which focuses on celebrating the beauty of this planet. I created this underwater floral piece for them earlier this year. I wanted to show the beauty, the magic and the mystery of this world. I created lots of very detailed flowers and then played around with the colours for days until I found this blue.

Adidas
2011, **Photoshop**
● This piece was created as a university project (I'm still studying at the moment and will be finishing university early next year). I only used two colours for this illustration and a bunch of shapes and forms to illustrate the famous and iconic logo in a new way. This is actually one of my favourite illustrations I've ever made as it takes a familiar icon but does something new.

Illustration

Use geometric patterns in art

Working Progress

Give your illustrations a vivid folk-art twist

Step 06, Collage composition

Step 14, Line options

Step 19, Leaves

Step 23, Make it pop

Winter Lynx 2011 **Photoshop**

"Merge eye-catching geometric patterns with beautiful wildlife illustrations to create a statement image"

Sandra Dieckmann Illustrator

The use of geometric patterns in combination with wildlife illustration has become something of a trend recently. Intentionally or not, patterns are eye-catching elements that can add depth and interest to an image, and really make your illustration stand out as a result.

Specifically in this tutorial I'm not talking about the type of repeated motifs and tessellations which were dominant in the work of Escher or Bridget Riley, for example, who used the repetition of form to play with optical illusions and construct regular division patterns.

I'm referring to freely constructed and arranged patterns that act as embellishments more than anything. Current illustrators like Iain Macarthur, Claire Scully and Rachel Caldwell use this kind of adornment and the application of geometric shapes and pattern in their illustrations in combination with animal imagery.

The kinds of patterns that we see reappearing these days in many pieces of art have, in the past, represented specific cultures and have been in use for centuries. Repeated, adapted and reinvented, they stem from Native American, Aztec, Chinese or European cultures to name only a few. These patterns have been used to tell life's stories and have significant symbolic meaning.

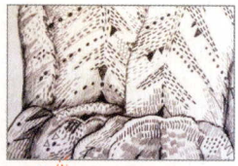
The use of a pattern merged with wildlife art is, therefore, not an original idea nor do I believe that the trend reflects a revival of the form as such. Just think about the powerful symbolic idea behind a totem pole, for example. There is something very innate in the creative expression through this type of mark-making. It is evocative in itself and I believe that our mental image and the unconscious association with past usage is strong even though we do not read it in the same way and do not always understand the symbolic meaning behind these motifs anymore.

Design the lynx

Combine hand-drawn patterns with beautiful wildlife

01 Outline Choose your subject. For this image I have picked a lynx. Make sure the reference you are using isn't protected by copyright, and if it is, change it. Sketch the outline of the animal with a hard pencil (I have used 8H here). Create a map of lines that indicate light and dark areas on the fur.

02 Focus Start your drawing by working on facial features such as the eyes and nose, and then work outwards from there. They are the focus of the animal and will really connect you and the viewer to the piece later on. You can use a mix of standard and mechanical pencils of different strengths to achieve varied quality and small detail. I mostly work with a fine 0.3mm HB lead and darker 0.5mm B lead.



03 Add detail Continue adding detail from the head to the paws. Look at the texture of the original reference image and change the small patterns you apply whenever the quality of the fur changes. You can create a little code here, for example, small dots for white fur, thick short lines for dark fur. Be creative by adding geometric shapes like triangles.

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Sandra Dieckmann

Personal portfolio site **www.sandradieckmann.com**

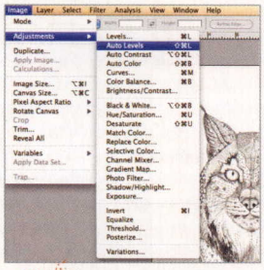
Country **Germany**

Software used **Photoshop**

Sandra was brought up in a tiny village in Germany. Throughout her life she has had a passion for nature and a fascination with animals, both of which are evident in the beautiful compositions that she creates from her home studio in London.

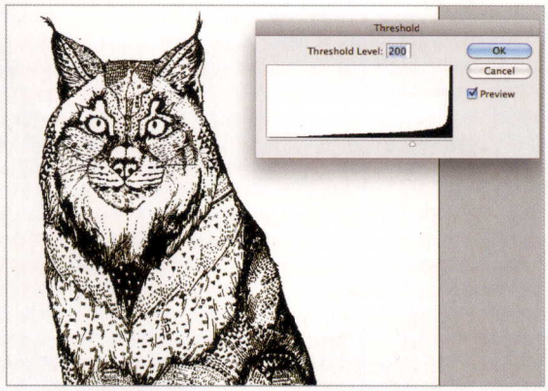
Compose your scene

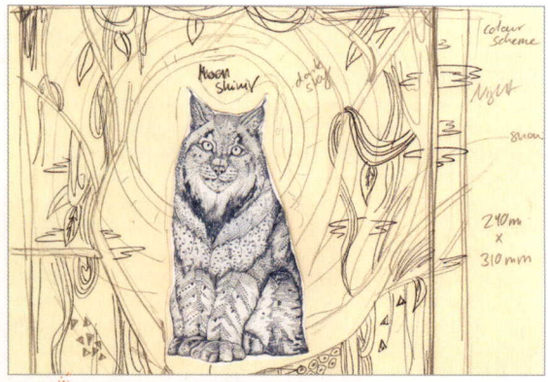
Arrange the elements for their motif treatment



04 Scan Scan your image (at 300dpi at least) and open it in Photoshop. Duplicate the original layer and keep it safe in case you make a mistake, then use Image>Adjustments>(Auto) Levels to tweak your contrast for cleaner, stronger lines.

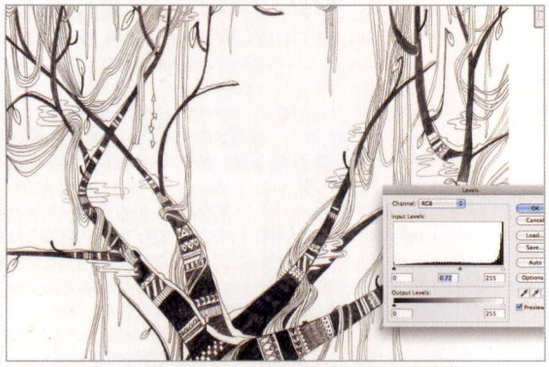
05 Separation Duplicate the same layer once more and turn up the Threshold to about 200. You can now use the Magic Wand tool to remove the white around the object on this and the layer below. The image is now a separate element and is ready to be used in the following collage.



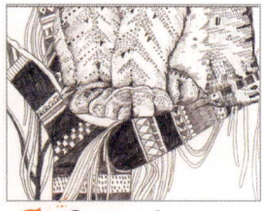


06 Collage composition Now you have completed your beautifully patterned creature, you might have had more ideas regarding the final composition. Print out a small version of your animal and lay it on a blank piece of paper. That way you are free to move and draw around it to really decide where you need to go next for the background.

07 Background elements Draw your background elements. These can be numerous and on separate pieces of paper to easily rearrange them. Repeat steps 4 and 5 for these, and prepare them to be collaged together. This will keep your composition flexible and make colouring easier. Use geometric elements here as well, like I have on this tree.



08 Merging Place your elements together and size them. You can do that very easily by pulling the bounding box while keeping the Move tool selected and holding Shift down to keep the proportions right. Now you will see how far you want to stick to your original composition. When you find the right size and position, duplicate each of your new layers.



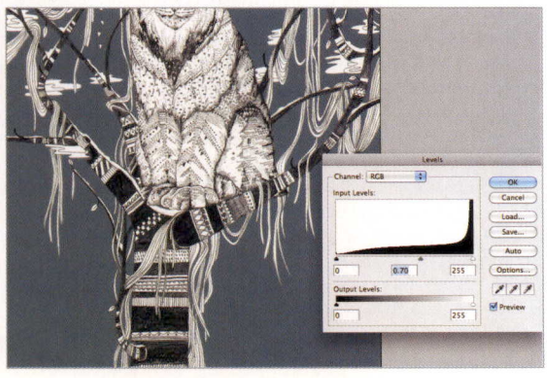
09 Corrections The lynx in this image should look as if he is sitting on top of the tree branches with part of the fur on his back disappearing behind it. Use the Polygonal Lasso tool to cut that part off and then paste it with Ctrl/Cmd+C, into a new layer. Move it in its new position. This will add depth to the illustration.

Digital collage

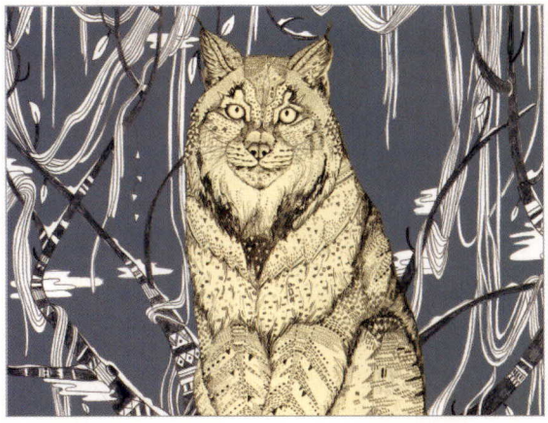
Keep your composition and colour choices flexible by keeping elements separate. I create pencil sketches on different pieces of paper, paint textures and collect found ones, for example old book covers, and then scan them in. Build up a library that you can dip into whenever you create a new image.

10 Cut out Add a coloured layer to the file and move it behind the tree. Cutting out all those little branches and details will now be easier. As in step 5, turn up the Threshold and cut out the white space around the branches using the Magic Wand, and the rest with the Polygonal Lasso.

11 Adjustments You can now perfect the line drawings as a whole by adjusting the levels on separate layers, equalising their contrast and black and white values. This will merge the image visually and prepare it for the colouring that comes next. I have also duplicated the tree and multiplied the top layer with 80% Opacity to add more depth.

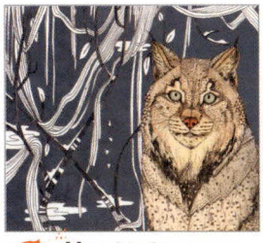


12 Animal colour Activate the layer of your animal line drawing and select the empty space with the Magic Wand tool. Select>Inverse the selection and fill a new layer with the colour you have chosen for your animal. A hue that stands in contrast to the background is best. Set the layer to Multiply so the line drawing underneath becomes visible again.

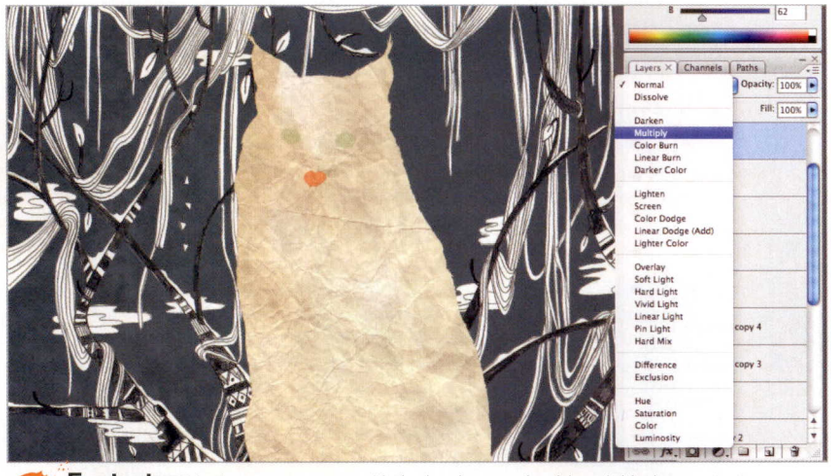


13 Eyes and nose Zoom in to the face. Separately select the eyes then nose with the Polygonal Lasso tool and paste both into new layers. You can change the hue of each via Image>Adjustments>Hue/Saturation. I have coloured the eyes green and the nose red to make them focal points.

14 Line options I decided against it for my piece, but if you want to make the line drawing visible, duplicate the layer, select the spaces between the branches, inverse the whole selection and set the blend mode to Multiply.



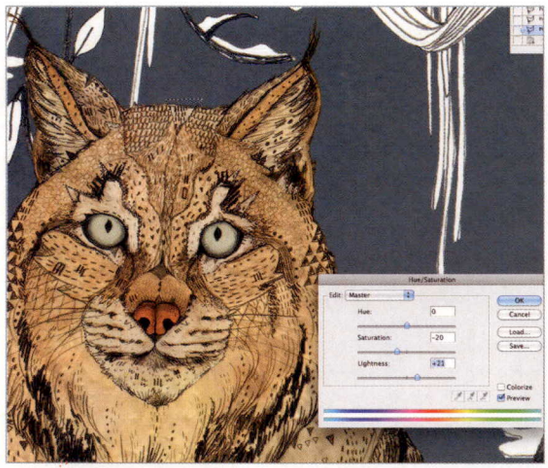
15 Use texture and gradients We are high up in the tree and it's night. The world below dips into darkness. Add a texture from your own library, for example old paper, on a Multiply layer above the background colour. You can create gradients in any colour and in any direction with the Gradient tool.



16 Fur texture In the same way as with the background, add a crinkled paper texture on top of the colour layer we applied to the lynx earlier. Select the space around the paper layer, move onto the new one and cut the shape of the animal out with the Magic Wand so that it fits his form exactly. Multiply it and adjust the brightness and contrast.

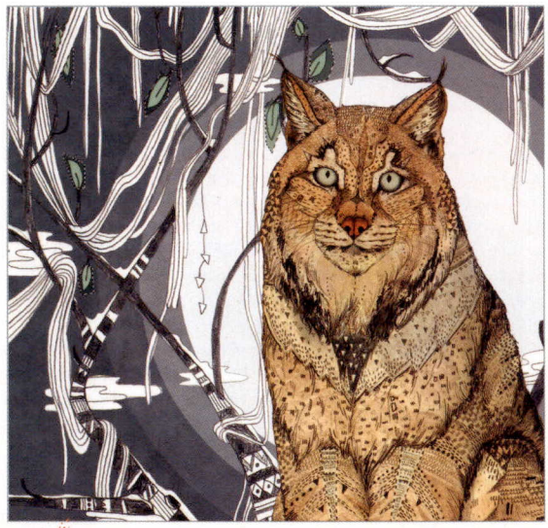
Colouring

Applying water-based colour on pen can make the image run and ruin it. Avoid this by working your colour on a separate sheet of paper or by choosing sections of your image in Photoshop with a marquee tool and adding a new layer. Fill the selection with a flat colour or found texture and then change the blending mode to Multiply.



17 Enhancements With the Polygonal Lasso, pick out shapes and areas on the fur that are lighter or darker, and change their hue slightly to make the markings really pop out. This way you can add another layer of geometric pattern in the fur and enhance the shapes from the line drawing.

18 Mystic moon mood The image I have created has a folksy feel with the detailed patterns in the trees and geometric details in the lynx. To enhance that feeling of mystery, I have added a giant moon with three glowing rings. Opacity (from the outermost in) is 10%, 25% and 90%.



19 Leaves For a splash of colour and to add more interest to the illustration, I have coloured the leaves a similar hue to the lynx's eyes on a new Multiply layer.

Artist showCase

More pattern-filled pieces from Sandra

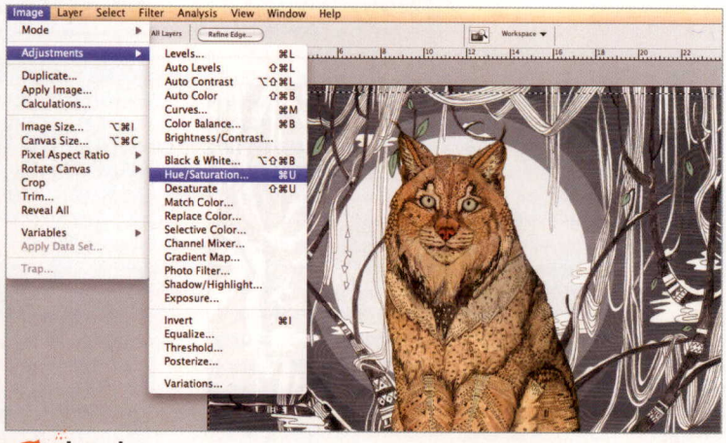
Kes
2011, **Real media, Photoshop**
● This illustration depicts Billy Casper and the little bird Kes from the film of the same name. The image is part of my Christmas card range for 2011.

Found You There
2011, **Real media, Photoshop**
● Part of the Paper Darts Publication *Get In If You Want To Live* with short stories written by John Jodzio, this was completed by 19 illustrators from around the globe.

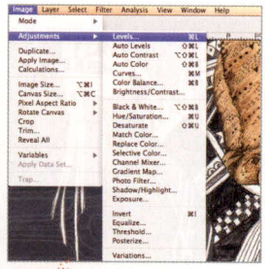
Fox Tree
2011, **Real media, Photoshop**
● This image was chosen by Oscar winner Shaun Tan as the winning illustration in the Emerging Talent category at the Cheltenham Illustration awards 2011. Little fox and the tree remember a life.

Background details

Tweak the colours and complete the image

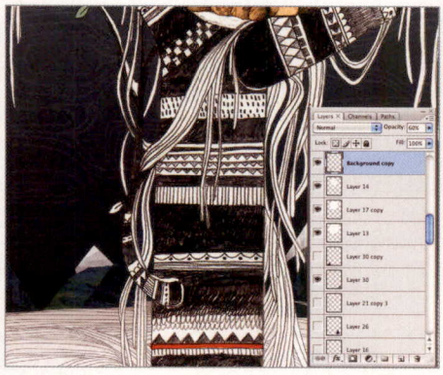


20 Landscape Play with the landscape in the background. I have added lines to the sky but the soft, snow-covered oval hills were just a bit too much for my taste. Don't be scared of experimenting. Working with collage really opens up doors in terms of making mistakes and changing your mind; just start again on a new layer!

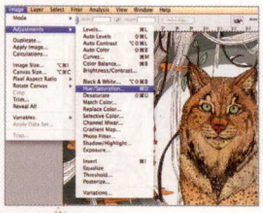


21 Mountains In the end I decided to go for triangular-shaped mountains, which went really well with all those tiny triangles in the lynx's fur. The mountains have been cut out of found texture, and the tops desaturated and coloured white by shifting the levels.

22 Pull it together To tie the illustration together completely, I have scanned in and layered line drawings on top of the ground between the mountains. The quality of the strings and the lines in the sky are the same and visually merge the foreground, mid-ground and background.



23 Make it pop In-between steps I have adjusted the mountain and background colour, and have finally settled for a green hue. To make the image really pop I'm choosing a complementary red hue for some of the foliage and the details in the patterns. If in doubt, consult the colour wheel.



24 Tea and adjustments
Consider your image. Perhaps walk away from it. Drink some tea, go for a walk and come back. You might find that certain hues need a little adjustment. I have decided to go for an orange hue instead of the red as I find it slightly subtler and more aesthetically pleasing.

25 Wintry flourish Snowflakes or stars have finished off the winter scene and we have reached the end of my winter lynx tutorial. I hope you have enjoyed it!

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"In this tutorial I will demonstrate how I use traditional ink techniques in the creation of a digital composition"

Benjamin Mounsey Illustrator

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Benjamin Mounsey

Personal portfolio site **www.benjaminmounsey.carbonmade.com**

Country **UK**

Software used **Photoshop, Illustrator, InDesign**

Originally studying as an animator, I now specialise in illustration and concept art, striving to find new ways to combine traditional mediums, particularly watercolour and ink, with digital techniques.

On the disc

Sketch

Digital painting

Artist showCase

Explore Benjamin's distinctive, inky style

Fairytale
2011, **Real media, Photoshop,**
● This piece was my submission to Time, the latest chapter from Depthcore Collective, which I recently joined. The concept was of a fairy tale castle that time had rendered utterly impassable to any hero, no matter how great.

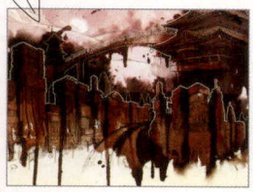
Medusa
2011, **Real media, Photoshop**
● As quite often happens with me, this started off as a doodle, which I took a liking to. I like the idea of twisting everyday objects into something sinister, and combined this with a fondness for Greek mythology.

Canopy
2010-2011, **Real media, Photoshop**
● Originally started in 2010 before my masters degree, this piece represents for me the first step in marrying my digital practice with the more traditional techniques I studied.

Let there be light

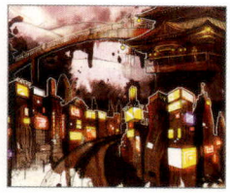
Additional light sources can create atmosphere

Before



Points of light can be an extremely effective tool in adding atmosphere to a scene like this, and create a nice contrast with the ink textures. I tried to keep the palette limited but I also added a couple of purple lights to create a bit of variety. The Overlay layer is also a very effective tool in this arsenal and one I frequently come back to. I have found that a Soft Round brush on a 4% Flow setting tends to do the trick when you're looking to create some glow around an object.

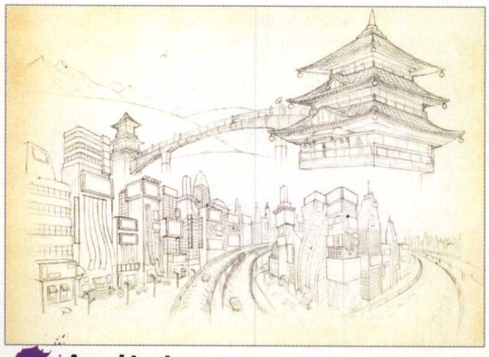
After



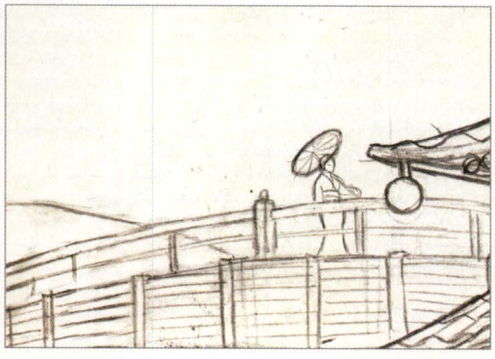
One of the most challenging problems for an artist working in the digital era can be learning how to combine their skills in traditional media with the array of digital programs out there. It can be a confusing experience; the choices and directions you can take are practically endless. While this is by no means a complete solution to the problem, this tutorial will guide you through just one of these, which is the one that I have reached, and should hopefully give you some techniques that you can experiment with in your own work.

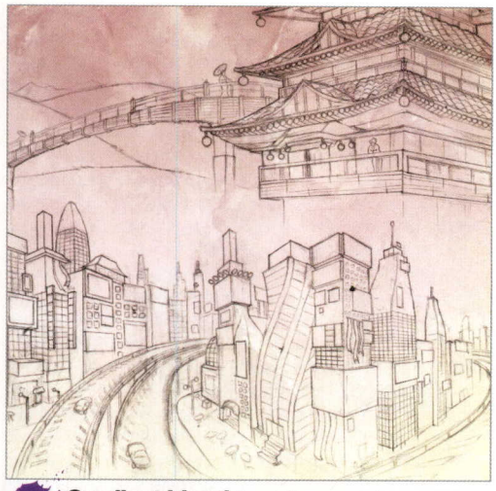
I begin as usual by gathering a mass of reference material about the subject I'm thinking of illustrating, in this case that was Japanese landscapes and architecture (both modern and historical).

The next step for me is always to knock up some thumbnail compositions. Sometimes I'll have two or three, sometimes many more, it usually depends on how well cemented in my head the idea is but, again, I find that putting something to paper helps me to consider aspects that seem somewhat abstract in my mind. Once I've decided on my favourite thumbnail, I will do a couple of slightly larger compositional ideas along the same lines for a bit more precision, and then it's on to the process of sketching the line art.



Aged texture To begin with I apply some antique paper textures to give it the feel of ancient parchment which ties in with the ink aesthetic.





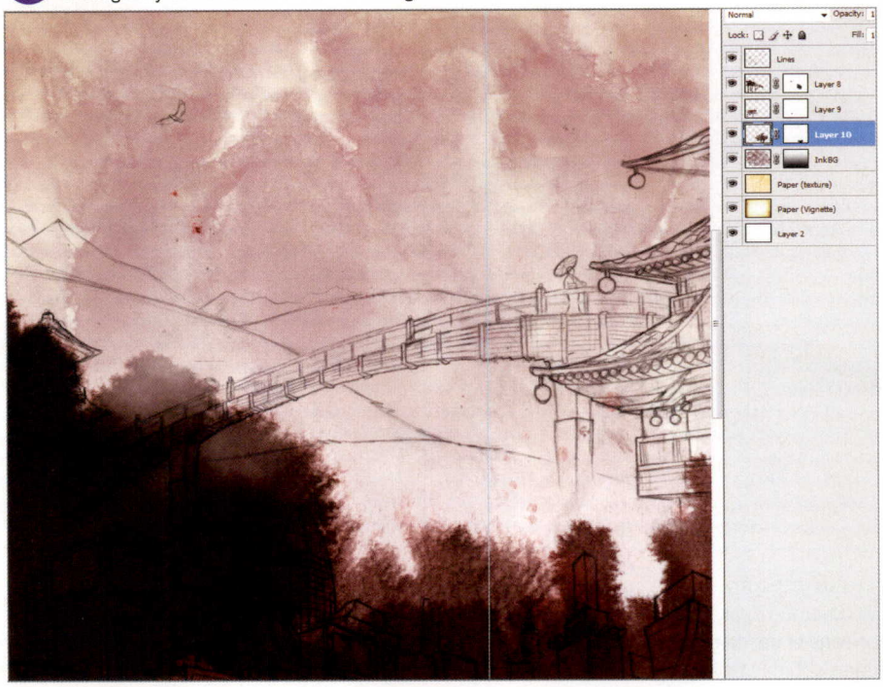
Gradient blend A gradient mask is used to blend the image towards the bottom.

The line art is really the make or break stage for an image. If I finish the sketching and move on to the colours then notice a mistake, as opposed to many more fluid digital painting approaches, it can be pretty difficult to fix. For this reason I spend a long time on my lines, just to save myself future headaches. Even though I render my sketches in a fairly detailed way, I generally do them in an A4 sketchbook with a mechanical pencil because I find it intuitive. I do, however, often touch them up digitally in Photoshop, with a custom brush I designed to mimic the variance of a scanned pencil line.

There were to be three elements to this piece: a landscape of rolling hills, an ancient temple and a modern cityscape. For the landscape I wanted to emphasise tranquillity, for the ancient temple a sense of ageless dignity and for the cityscape a sense of bustling industry and advanced technology.

Enhance the linework Using a custom brush designed to mimic a pencil, I add some details to the line art to make the image slightly more engaging.

Brush backgrounds I started applying the ink textures and then used a texture brush to strategically blend sections into the background.



Real ink textures

The quality of your materials is important for creating good textures. Rice paper is great for getting an oriental-style stroke, especially in conjunction with a calligraphy brush. Paint the ink onto wet and dry surfaces and experiment with the dilution of the ink on the brush.

Begin the outline All the ink textures have been applied to the background, and it's time to start masking the outline to bring the image forward.

Although I wanted the piece to seem cohesive as a whole, I also wanted the different elements to feel distinct so I decided to set the three elements on different planes of perspective. Once I have laid perspective grids, I put down boxes for the architectural elements and then slowly start building up sketchy details. I tidy these with a ruler, tying all the details into the relevant planes of perspective. There were still some details that I wanted to add to my piece to bring a sense of life to the image, but they would be too fiddly to complete by hand in a sketchbook, so at this stage I scan my lines and move to my graphics tablet to finish them off.

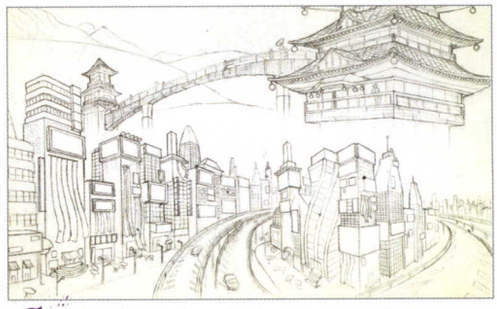
Once I've made a few adjustments and added details (such as the girls with parasols on the bridge and on the balcony of the temple), I add some background textures of old paper to give it an antique feel. I usually use a background texture and then a second one with a slight vignette on a Soft Light layer over the top. Now I start creating my ink textures.

I begin by making a background for the whole piece with a real calligraphy brush and Chinese ink on rice paper. This paper is extremely thin and absorbent so it's great for making airy, cloudy looking backgrounds like the kind I'm going for. I start by just wetting a section and then dropping ink on it in random patterns. I scan and apply this background to the piece, masking off the bottom with a gradient mask, as I don't want the background to interfere with the drips of ink at the base of the design.

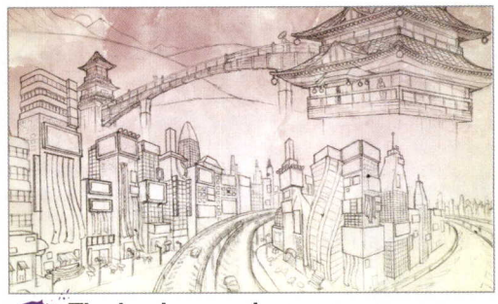
Next I use the same brush and ink, but this time on watercolour paper, because the rice paper would be too absorbent to create dripping textures but watercolour is perfect. I choose some rough shapes for sections within the images and try to paint so the textures will fit over them. There's no need to be too precise, though, that's part of the beauty of this way

Compositing ink textures

Create, edit and add traditional ink textures to line art



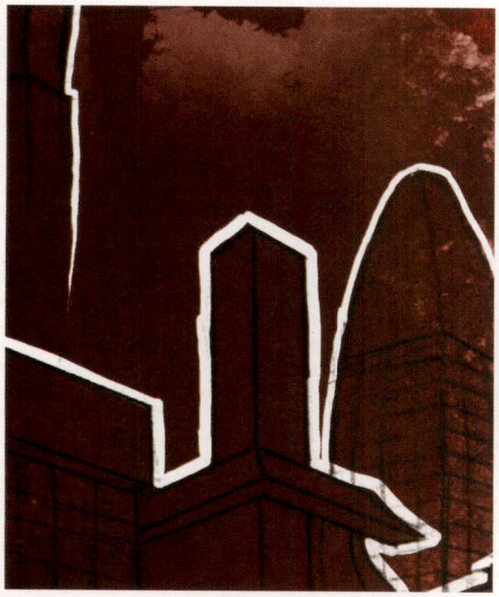
01 The lines Scan the lines and clean them up digitally, then apply Mac's Remove White filter. Apply the lines to paper texture with an antique aesthetic.

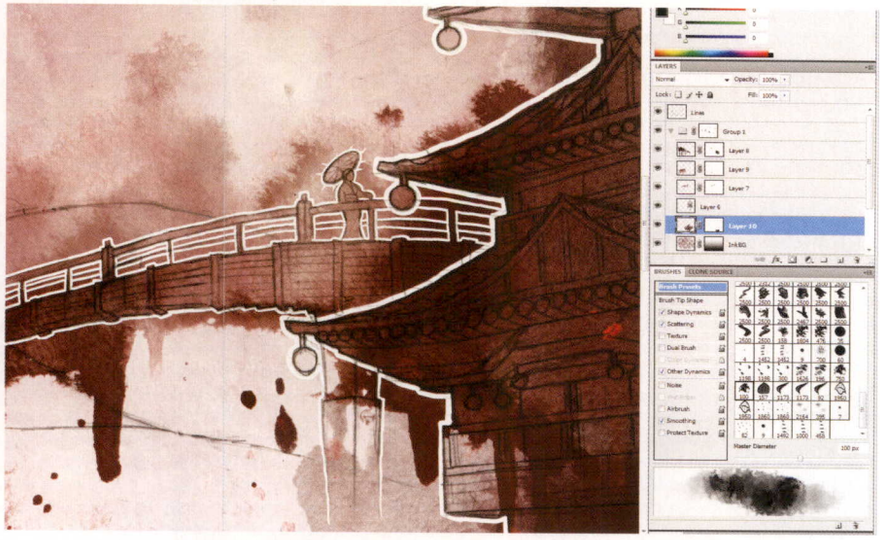


02 The background Using ink on rice paper, create a varied background texture by applying water then dropping ink on it to create a diffused edge.

03 The foreground You can use a variety of papers to create your textures. I used watercolour paper to allow the ink to run across the surface and drip.

04 The outlines Create a group over the textures and mask around the lines to emphasise them. This should look as if they are emerging from the ink.





Authentic ink look Blending the ink is a continual process – any time an element doesn't sit well visually I either blend or reposition it as I'm going along.

Mask for texture I zoom right in and use a Hard Round brush to mask a clear outline right through all the ink to the background textures.

Mac's Remove White

I find this free, downloadable, custom Photoshop filter to be an extremely useful tool. It removes the white from the background, making it invaluable in the use and creation of textures and line art. A quick google for 'Mac's Remove White' should provide you with lots of download links.

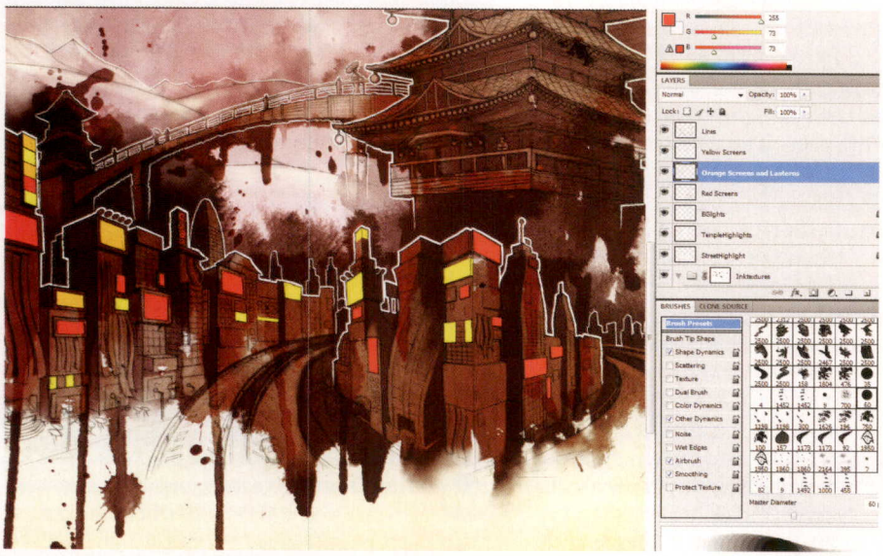
of working! Once I've made my textures I start fitting them together to cover the illustration. If there are any strange juxtapositions or interactions between the different ink textures you can easily mask a bit out with any texture brush that makes a cloudy effect. As I had already decided the street scene was going to be at night, I darkened the textures toward the bottom of the illustration to evoke the sense of this.

So now that I've applied all the textures I'm going to, everything is looking a bit messy and the line art has basically disappeared. To correct this, I need to reveal the line art, and I do that by masking an outline around the various sections. I group all the watercolour layers together and create a mask over them, back to the background textures.

I now want to add a bit of shading and depth. This technique relies on preserving the textures of the ink below, so I pick out the highlights on the buildings and elements of my scene on a Soft Light layer. I still want to preserve the monochromatic feel and atmosphere of the image so I use a light cream colour to ensure it ties in with the rest of the palette.

Once I've laid down some highlights, it's time to start breaking away from the monochrome style a touch, so I create a new layer and paint some neon colours with a Hard Round brush. Although in reality there would be lights of all different colours in a place like this, I stick to limited choices in order to keep a bit more control over the palette. Because I want the lanterns on the temple to be orange, I stick to mostly red, orange and yellow for the street scene. Once I've added all the block hues, I select the coloured areas all together and paste a rust texture into them to create a bit of variety. Now I have a whole heap of new light sources I need to add a sense of glowing light to, so I use a Soft Round brush and gently paint in some red, orange and yellow hues on the temple and street scene. Finally I add an Overlay layer and paint some additional glow with a cream brush to give them a bit of extra light bloom.

The final element of this image was a seasonal touch, including the Japanese 'Three Friends of Winter': pine, bamboo and plum blossom. I decided to approach each element slightly differently. I painted the pine tree with a calligraphy brush on rice paper with ink and added to the left-hand side. I masked out the bamboo on the right-hand side of the background. For the plum blossom I digitally painted in red so that it drifted across the top of the page. I felt like the image was getting a bit cramped, so I made a few final adjustments in terms of scale and finished it off with a slight nudge of the contrast on an adjustment layer to give it a bit of pop.



Introduce more colour Using a Soft Round brush I start applying some red, orange and yellow colours to the screens in order to break away from the monochromatic feel of the image.

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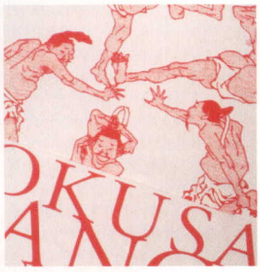
Hokusai Manga
This quintessential art book gets a revamp by Japanese publisher PIE BOOKS and we review the results



83
Serif PhotoPlus X5
Proffered as an alternative to Photoshop Elements, we give this user-friendly photo editor a test drive

New art styles and innovation are exciting, but no truly successful image is without its sources. This issue we interview Tim Matthews about the Dover book series that collects inspirational and royalty-free images for modern artists, before checking out the latest reissue of the classic *Hokusai Manga*. We finish with a review of Serif PhotoPlus X5 for a program that could help put all that inspiration to good use.

Hands on with... Dover Books

We introduce a very special source of reference material for artists, designers and illustrators

The Dover Bookshop has been a platform for the Dover Pictorial Archive since 1986. A range of historical graphics, commercial art and illustration, these publications provide an amazing resource for digital artists. We talk to Tim Matthews to discover more.

When and why did you first join the Dover Bookshop?
I joined in 1992. I previously worked as a bookseller in the Covent Garden area, loved the trade, the area and the visual arts. I was particularly interested in the visual aspect of the Dover Publications range – fascinating and stunning images put to use once again in modern media and advertising. I found I enjoyed working with illustrators, designers, artists, filmmakers, web designers and creatives of all kinds helping to source material for their projects and advising on what was available.

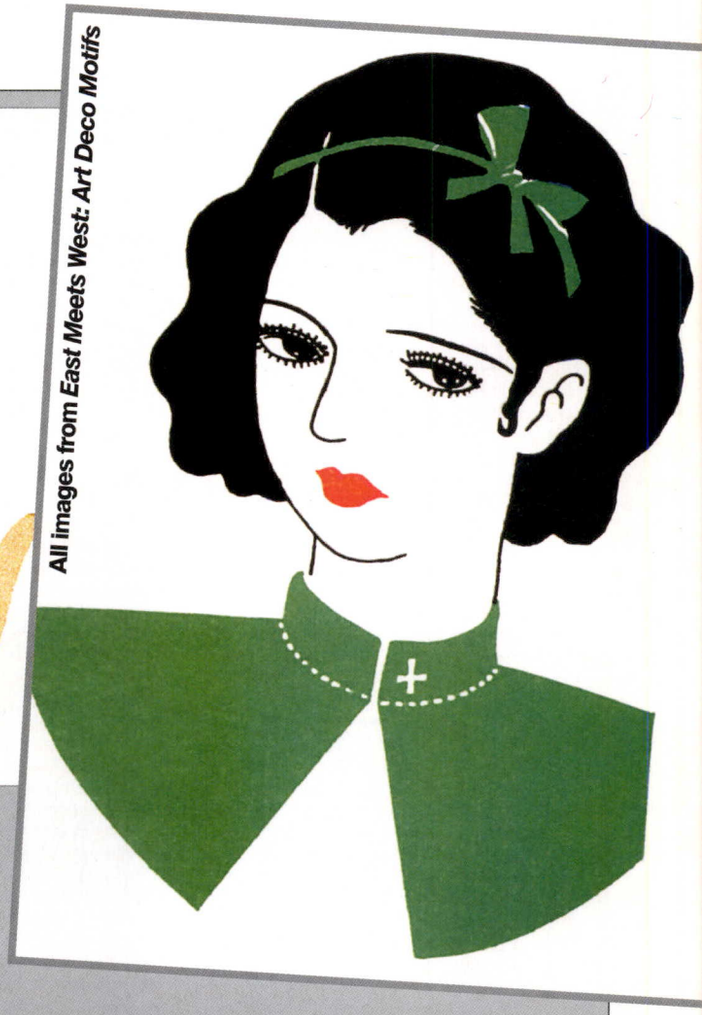
I was drawn to the Dover list due to its extraordinary breadth, significance to the visual arts as well as its beauty and historical importance. At that time there was a strong move to reuse this material and breathe new life into it. Artists would drop by and source material for projects, for example Sir Eduardo Paolozzi, who gifted us our logo.

What does the Dover Bookshop primarily deal in?
Dover Bookshop has always been a specialist in Dover Books. Over the years

Artist info

THE DOVER BOOKSHOP

Tim Matthews
www.doverbooks.co.uk
Country **UK**
Products **Dover Books from Dover Publications Inc.**
We sell Dover Pictorial Archive clip art and design source books. The largest collection of permission, royalty and copyright-free images and illustration references in the world.



All images from *East Meets West: Art Deco Motifs*

we have refined the range to focus on visual material and tools for designers – essentially books of images.

These are sourcebooks with immediate applications for artists. The concept is simple – no fees or royalties are payable since the material is generally permission free and the illustrations are ready to use.

How do you source out-of-copyright illustrations?

The publishers themselves are responsible for this, though they have acted on our suggestions for new collections over the years, for example focusing on books with CDs and adding to certain gaps in the range. They have a dedicated team to source new material.

Additionally we are always on the look out for similar books from other publishers and try to keep the range as comprehensive as we can.

Tell us about the kind of illustrations that your customers generally look for?

The range is incredibly wide. We have had requests for more or less every object, design brief or concept under the sun. Styles and themes include Victoriana, pattern design, floral and animal illustrations, ethnic and tribal art, decorative and interior design, architecture, heraldry and so on.

How many of your customers would you say are working as artists and designers?

Almost all in one way or another. A high proportion of our customers are freelance or agency-based designers and media people looking for visual source material. Many will have private projects as well as their commercial work for ad agencies, web design, TV and film studios, games or fashion design.

What do you think is unique about the Dover out-of-copyright and antique images?

Everything here is unique in its own way. The breadth and range is the most extraordinary thing to anyone interested in illustration or art. The entire Dover series really is a visual education, from the many thousands of images in royalty-free Victoriana collections, to individual artists' work such as the engravings of Gustave Doré or Piranesi, the sketches of Augustus Pugin or commercial and poster art.

Do you have any favourite pieces from Dover's catalogue over the years?

Too many to mention but I will try. *Studies in Perspective* by Vredeman de Vries is unlike any other book here – technical and precise architectural perspective studies but also stunningly atmospheric and surreal.

London, A Pilgrimage by Doré is fascinating and draws you into a dual world of wealth and extreme poverty in 19th Century London. It's dark, detailed and brilliant with iconic scenes such as the circular Newgate exercise yard as copied by Van Gogh. Another is *Harter's Picture Archive for Collage and Illustration* by Jim Harter. I should also mention his *Animals* collection which is vast and definitive (a shop bestseller), but the former is a great compilation of compelling 19th Century engravings of the weird and wonderful: men in flying machines, odd contraptions, eerie faces, exotic animals and ancient relics.

Finally, what are your plans for the future?

Survival! Independent bookshops have all struggled in the last few years due to the new competition of the net and the general economic climate. We have kept going and innovating to keep the shop alive as a magnet for artists and designers. The browsing experience here provides something unique for visual artists. Dover and other publishers continually uncover exciting new material too, which certainly helps.

Dover Books

Dover Books offers the largest collection of permission, royalty and copyright-free images and illustration references in the world. **www.doverbooks.co.uk**

HOKUSAI MANGA
北斎漫画
Constant sketching
Hokusai sketches everything over and over again – a fundamental principle of becoming a great artist.
An art classic
This collected edition makes this Edo era compositional classic available to a new generation of Japanese-influenced artists.
Overwhelming influence
Hokusai's work was a major influence on the French Impressionists and Western artists including Whistler and Tintin illustrator Hergé.

Hokusai Manga

£35.00/$49.95US

The most influential Japanese art book of all time gets an English-language rerelease

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3 reasons to buy...

- ✔ One of the most influential art books in the world
- ✔ A beautifully presented reprint of a timeless classic
- ✔ Learn some fantastic compositional tricks for your arsenal

There's an urban myth about the *Hokusai Manga*, and it might even be true. The story goes that copies of Hokusai's book of observational sketches – which was cheaply and easily available in Edo Period Japan – was used as packing material for Japanese ceramics when the previously reclusive nation started to export them to the West. An illustrator called Félix Bracquemond uncrated a vase and, like a small child, ignored the contents of the box in favour of the wrapping paper. The rest is art history.

Most of us know Katsushita Hokusai for his iconic image The Great Wave off Kanagawa, from his series of ukiyo-e prints 36 Views of Mount Fuji. But the *Hokusai Manga* has an even bigger legacy. It gave us the word manga – "sketches", or "whimsical pictures" – and the way we use it. It provided an insight into the daily lives and culture of Japan before the modernisations of the 19th and 20th Century, and it inspired some of the West's most famous artists of the time. Manet, Monet, Degas and Whistler were all vocal in their time about their love for the Japanese artist's observational work, and its influence certainly shines through in their own art (as does theirs in the later work of Hokusai).

This new edition from Japanese publisher PIE BOOKS combines the best of all 15 volumes of the *Hokusai Manga* into one chunky, cardboard-bound tome, which is strangely reminiscent of the stowaway by which the *Manga* was first introduced to the West in the early 19th Century. It combines these with a few elements of Hokusai's *Quick Lessons in Simplified Drawing* (1812), which show an approach to compositional structure remarkably akin to that adopted by Cézanne, though Hokusai favours circles as his fundamental shape over the tubes and cones of the French master.

> "Truly inspirational... one of the most important drawing books ever created"

Hokusai intended this book to serve as a sketching guide too, and this is one of the reasons that it still has as much resonance today as it did when it blew the minds of the French Impressionists. The verve and energy of his sketches combined with the simplicity of line and form, and the way his theories of composition make such perfect sense, make this a truly inspirational book of art tuition for all artists, young and old, Eastern and Western alike. Those who are put off by the word 'manga' and look no further when they see it have absolutely no excuse for wilful ignorance when it comes to this one: it's a beautifully presented reprint of one of the most important drawing books ever created.

Our verdict

Features	9/10
Ease of use	8/10
Quality of results	8/10
Value for money	8/10

One of those essential art books that should be on every professional and enthusiast's shelf

Final Score 8/10

Serif PhotoPlus X5

£71.48/$89.99US

Can PhotoPlus live up to the promise of a powerful and easy photo editor?

Manufacturer **Serif** | Web **www.serif.com**

Serif is no stranger to the changing face of digital imaging, and has survived as the brand that provides affordable alternatives against the bigger industry names. The similarities between the company's latest version of its image editor, PhotoPlus X5, and Adobe's Photoshop brand are ostensibly present both visually and functionally. It comes across as an imitation of Photoshop, but only worded and packaged differently. Oh, and did we mention it's only £71.48?

Clearly, it's trying to compete with the likes of Adobe's Creative Suite, with its mid-grey styled panels and pull-out palettes that can be placed to suit, but you're right to be cynical about PhotoPlus X5, as it's far from perfect. Features such as History states rerender every time you go back, there's no option to create with CMYK and its RAW editing menu (granted it has one) feels a little underdeveloped if you're taking photography to more serious levels.

Designed for the creative photographer sticking to a tight budget, this is no doubt a great second best to Photoshop. It ticks all the right boxes when it comes to postproduction, holding adjustment layers, image effects and retouch tools at the top of its agenda.

Macros provide one-click actions for numerous effects from improving colour, applying textures and black-white variations, to artistic filters and frames.

There's also a Studio dedicated to cutting out objects, which lets you control selections and masks using a number of different brushes. Serif has also introduced its own Organiser as a separate part of the program (new to X5), so you can manage all your working files in one place. It's touted as being "powerful digital photo editing made easy", and we would agree on the second part of that, but not so much the first. Making simple edits, such as applying a selection or reshaping an object, requires patience as alterations are rendered, but it certainly provides easy photo editing, as applying photo styles and producing HDR imagery are all ready to go.

Although there is much to get stuck into here, it comes minus a standout, visual appeal. We commend Serif for giving its software a jaw-droppingly low price, but don't be fooled. In a toss up battle between PhotoPlus X5 and Adobe's Photoshop Elements 10 (its respective competition), the latter would most likely come away the victor.

3 reasons to buy...

- ✔ Cheaper than programs with a similar level of features
- ✔ Freedom over how experimental you want to be with adjustment layers
- ✔ Browse and import photos straight from camera through the Organiser

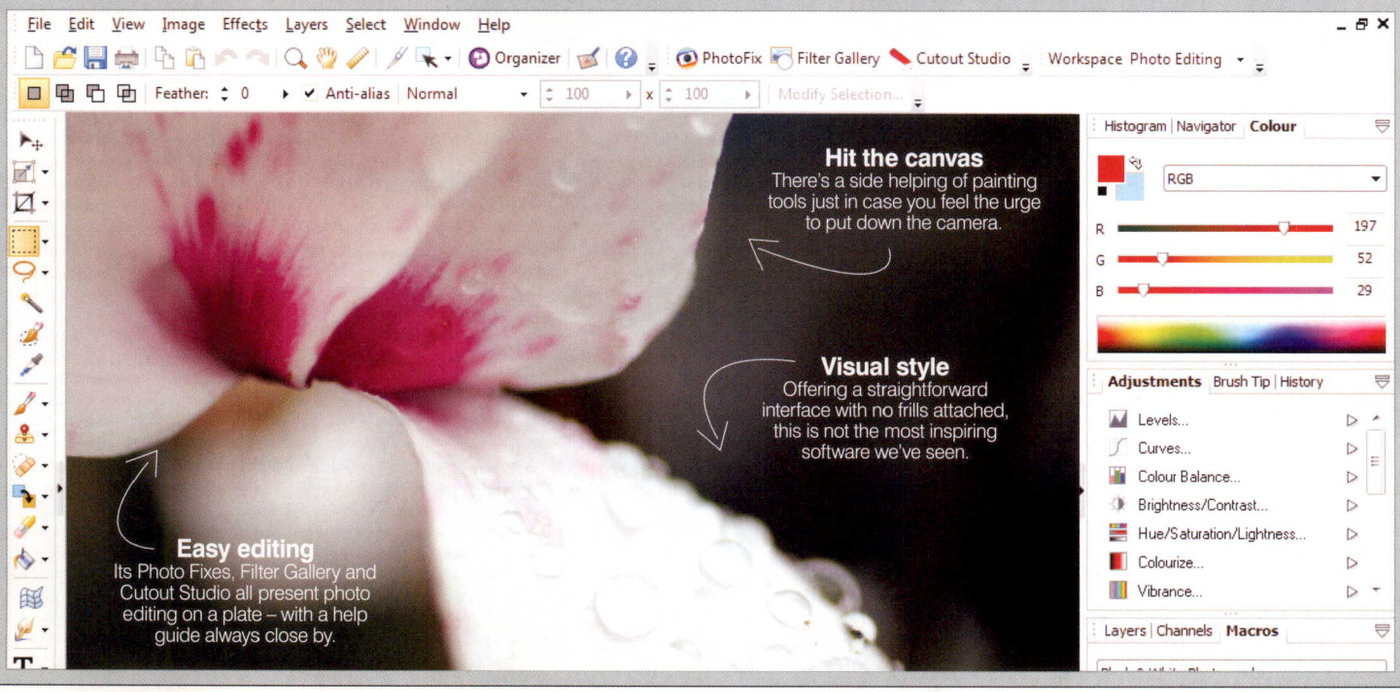
> "For the creative photographer...[this is] a great second best to Photoshop"

Our verdict

Features	8/10
Ease of use	7/10
Quality of results	6/10
Value for money	8/10

This is straightforward, affordable photo editing for beginners – an alternative to Photoshop Elements

Final Score 7/10



creative 101

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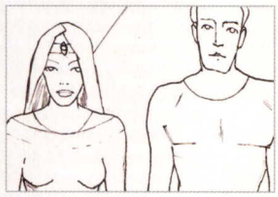

Contributors

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Luca Molnar Get some graphic design and typography advice from Luca

Emory Allen Make your line art pop with Emory's key points on colouration

Sam Brewster Create a natural-looking screen print effect with Sam

Lionel Cutmore Build up your figure drawing knowledge with anatomy lessons

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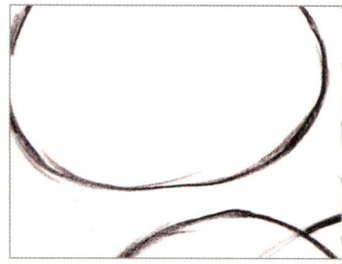
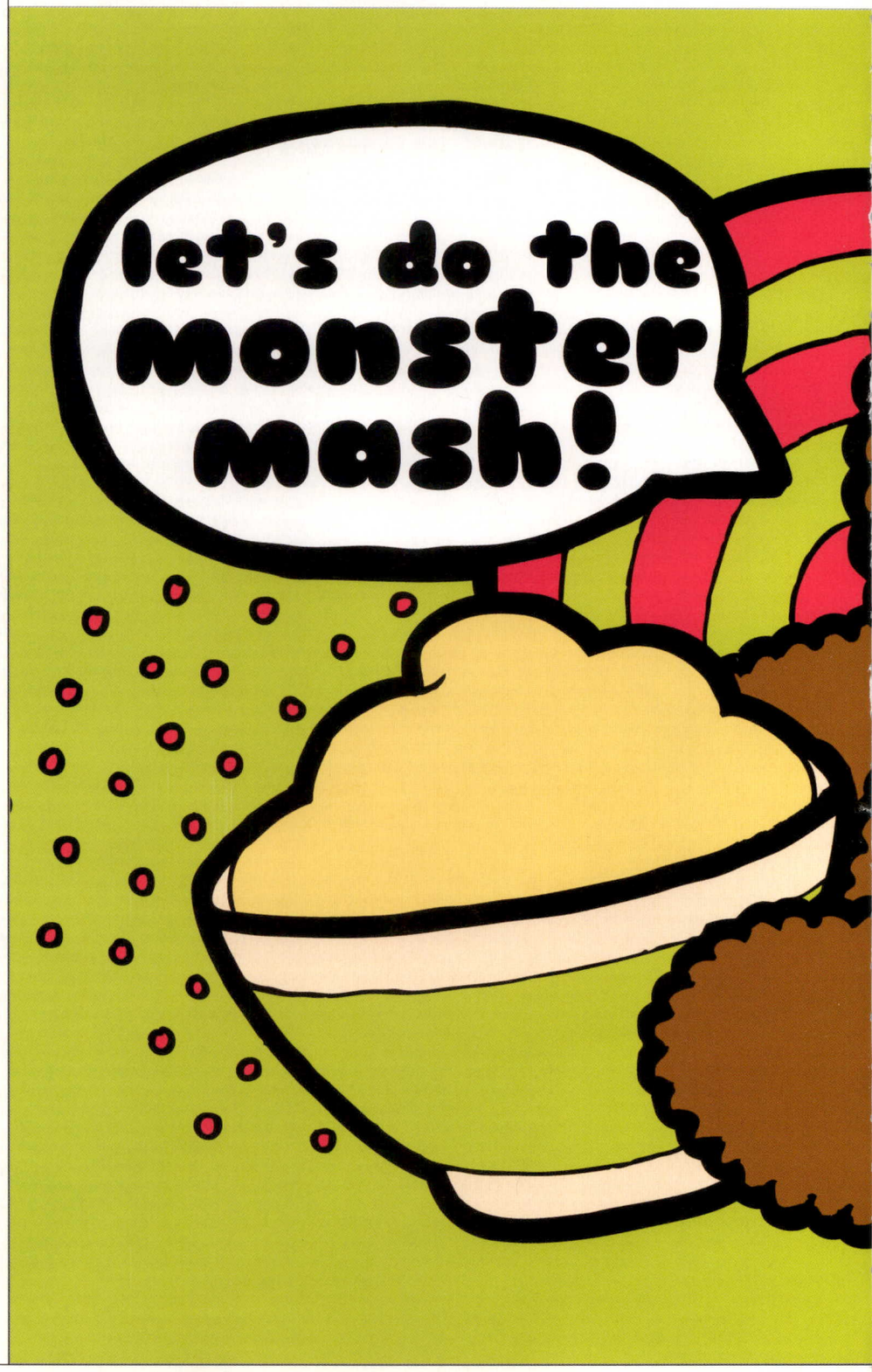
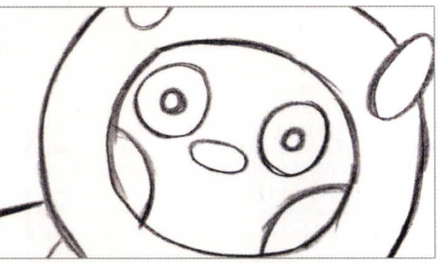
digital artist Q&A

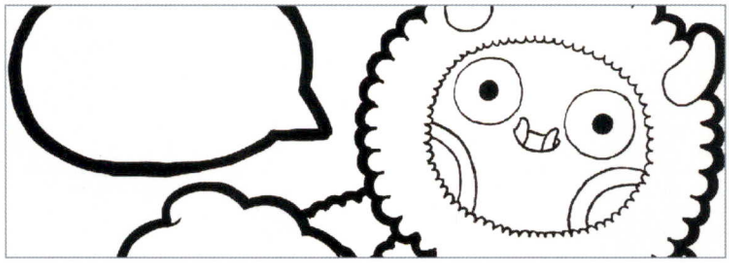
Your questions answered

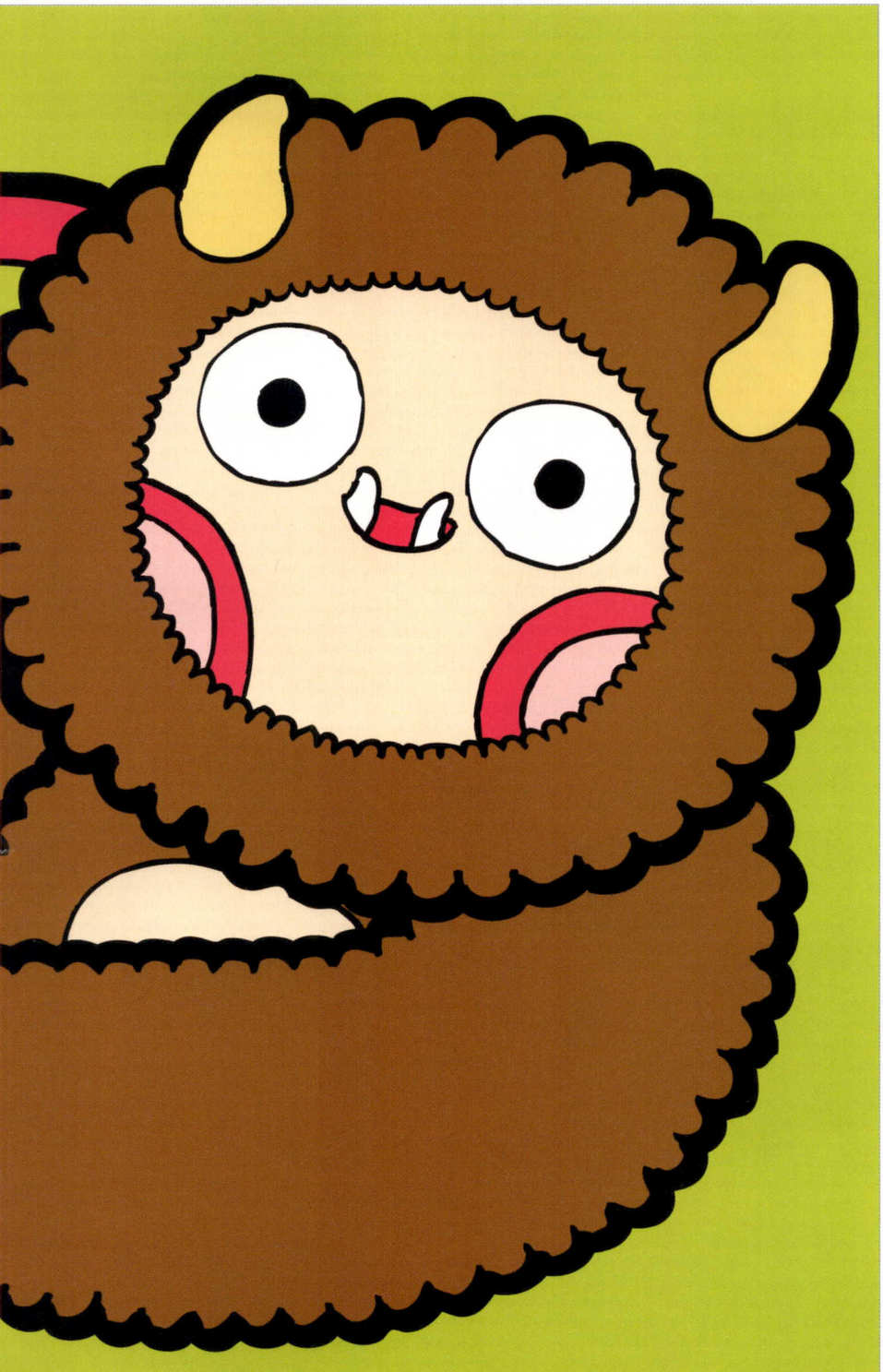






1. Sketch a base Choose a subject for your image and decide on a rough layout for the piece. Once you have decided on the elements you are going to include, use a soft leaded pencil (I prefer 2B) to roughly shape these using rounded forms (you can adjust these as you sketch to better fit the piece). When you are confident with your composition, use a pencil to darken the outline of your final sketched shapes.





2. Outline the elements Layer a sheet of tracing paper over your basic composition and use this as a base for fleshing out your objects and characters. Build up the image using new layers of tracing paper to add and refine elements in your image until you are happy. You can now incorporate details such as the circles on the cheeks of the monster and the striped pattern of the bowl.

3. Add pattern and colour Add some circles or other rounded patterns in and around your image to add interest and bring the composition together. Use Photoshop's Magic Wand tool to select the area you wish to colour with the Brush tool and tie each of the elements of the piece together with a selective colour palette. The colours you choose don't have to be true to life so be inventive.

Vicious circle

"What's your advice on using rounded shapes in composition, like Hokusai did?"

Randolph Littlemore

Working with rounded shapes is a great way to create interesting and original artworks. Using these shapes in different ways at each stage of the process can lead to exciting new compositions and styles.

When approaching a new piece, I tend to use Hokusai's traditional method of sketching loose, rounded shapes to create a base for the piece, which enables me to experiment until I am happy with the overall composition.

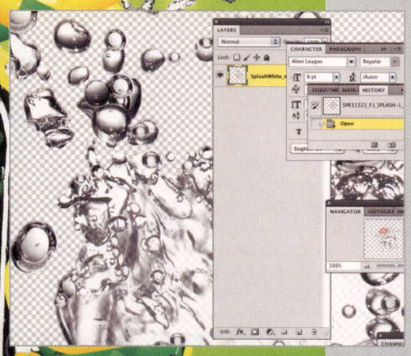
These shapes can then be joined together and built upon to create a character, object or scene. Rounded forms can also be used to add detail as I have done with the outline of the monster's fur and the circles of the character's cheeks. I complement the core elements by adding patterns composed of rounded shapes such as the green and pink circles I have used around the monster. When it comes to typography, remember to use a rounded typeface to match.

Lip service

"How can I combine photos with graphic elements?"

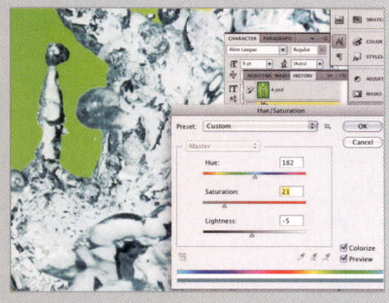
Jodie Armstrong

I think combining photos with graphic elements can be very powerful, if it's done well. However, you can't think that just using some beautiful images will turn your work into something magical. You often see really bad techniques applied to images of half-naked girls, but it's not a good idea to use these kinds of pictures. Sure, your work will get lots of attention, but I doubt it will get anyone's attention who could help your career. I would recommend instead that you use pictures of objects or natural things. I know finding the right picture is not easy and that they can be very expensive. However, if you are smart you will find some great websites where you can download pictures for free, or try collaborating with a photographer.



1. Make a beautiful cut

It's extremely important to carefully cut out the object, so be patient and take your time. Avoid cheap solutions such as the Magic Eraser tool, it can only be useful in certain cases. Usually, if you want to do quality work, use the Pen tool. I know cutting things out with Pen can take a lot of time, but it's worth it. While cutting something out, always zoom in to the document to around 500%.



2. Correct the colours It's a very simple thing, but so many forget to do it. After you have placed the object on your main document, start playing with its colours. There are some really helpful tools in Photoshop for this. Don't just use Brightness and Contrast, use other adjustments as well, such as Vibrance, Color Balance and Curves. Play with these until your object suits the rest of your illustration perfectly.

3. Duplicate it You don't have to cut out a whole bunch of objects, you can use just a few and still make it look like you worked with many different photos; the key is duplication. You have to be smart with this, though, as it can make your illustration look unprofessional. After duplicating an image, use the Flip Horizontal and Flip Vertical tools.

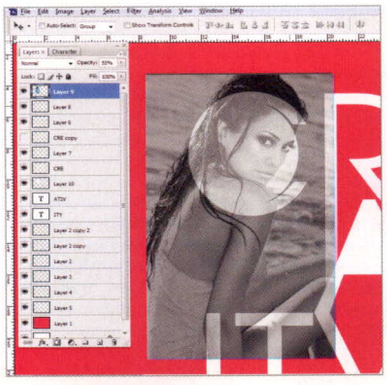
Exotic lettering

"Can I apply a pattern to a font or is it overkill?"
Sam Faye

Of course, you can apply patterns, but do it carefully. I suggest only using patterns for some parts of your typography, not for all of it. I think it's also important to play with opacity. Usually I don't use 100% Opacity for patterns, but play with it until it feels right. I wouldn't suggest using too detailed a pattern either in most cases, because it can take the viewer's attention away from the meaning of the words.

There are cases when something very detailed can look wonderful, but be careful with it. Using patterns for typography can be very exciting, because you can apply basically anything and give a second meaning to your piece.

1. Do it right Don't try to cut out parts of the pattern or anything like that. Simply drop the pattern at the top of the stack, click on the font layer, go to Select>Load Selection and make a selection of your text. Click on your pattern layer, put your cursor above the text and hit Layer via Copy. You will have perfectly patterned typography.



2. Make it more realistic This is the time when you have to play with all the opacity options. Using the Eraser tool can be very helpful, so select it, set the Opacity to around 50% and choose a big soft brush tip. Simply click on one part of the pattern and you will see that it gives a certain depth to your work and looks more natural.

Quick fix question

"Are there rules I should know about using glowing neon effects?"
Lucas Cerekwicka

Yes, there are! To achieve a glowing effect you will probably use Outer Glow (Blending Options>Outer Glow), which is great if you do it the right way. Most people simply forget the fact that there are many options for this mode. I think one of the rules is that you shouldn't use it with the Opacity set to 100%, as it looks over the top. Another is that you should experiment to find the best blend mode and the right colour.

Focus on...

Key skills for illustrators, designers and digital artists

A stroke of luck

"Can I (should I?) use coloured line art instead of black, and if so are there any rules I need to know?"

Andrea Heyes-Chesterton

Because the outline is a large part of most illustrations, coloured line art can be an important step in adjusting the mood of your piece. Black is strong and great for creating contrast, but if line art is a significant portion of your composition, all of that black can quickly become very overpowering.

Whether you're using cool colours for a calming effect or warm colours for high impact, black can make it difficult to achieve the feeling you're after, so it's wise to experiment with other hues.

The mood should complement your drawing style and subject matter. If you're illustrating dark subject matter, perhaps something for a heavy metal band, black line art is appropriate. However, if you're drawing cute, smiling characters, you should consider using bright, vibrant tones instead. Be careful not to use a colour in your line art that competes too much with the object itself, though, as the colours may vibrate visually making the object unpleasant to look at. Wisely colouring line art is a great way to help create an engaging illustration.

1.

2.

1. Begin your sketch If you use a standard pencil during the sketching stage, your line art will be a pretty dull grey, but don't worry, that's okay! At this point you just want to focus on the content of the illustration, the balance of the composition and the overall look. Once you have nailed down these elements, you should have a pretty good idea of what mood you are hoping to achieve in the completed piece and this will inform colour choices.

2. Create line art in Illustrator In Adobe Illustrator, type P to select the Pen tool and trace over your scanned pencil sketch. To be able to quickly fill in your line art, try to make sure your lines create closed shapes. Select all of the outlines and group them (Ctrl/Cmd+G). Type K to select the Live Paint Bucket tool then choose a colour from the colour palette and click inside the group to begin filling in the shapes. Continue until all of your objects are coloured.

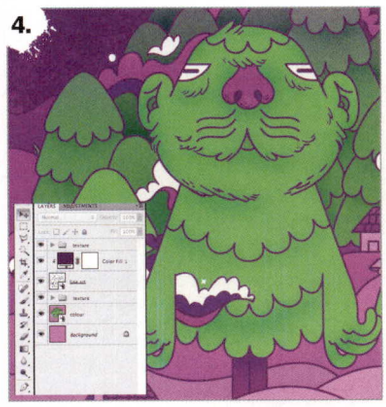
3. Enhance tone Select the group, go to Object>Expand and then click OK. You will have to ungroup (Ctrl/Cmd+Shift+G) twice in order to separate the line art from the colours successfully. Create a new Photoshop document with Ctrl/Cmd+N and paste your block-filled colours and line art as separate layers. Now you can change the hue (or adjust it if it needs any tweaking) and add textures to enhance the overall look of the illustration.

Use a darker hue Try using a darker hue of a colour that's already in your illustration. It creates contrast while maintaining the overall mood of the work.

Remove outside lines Create focus and interest by removing line art from certain objects. Simply match the colour of the line art with the colour of the object itself.

3.

4.



5.

4. Use clipping masks to colour In the Layers palette, select the line art layer. Create a new Solid Color layer from Layer>New Fill Layer>Solid Color, check the box that says Use Previous Layer to Create Clipping Mask and select your desired colour from the colour picker. I use Solid Color adjustment layers because it makes it a quick task to change your hues. Simply double-click the layer thumbnail and it will pop up again.

5. Create contrast If you want to use a number of different line colours, create another Solid Color adjustment layer according to the previous step. Type B to select the Brush tool and paint inside the layer mask of the top-most colour fill. Layer masks are greyscale only and 100% black will be transparent, 100% white will be opaque. Use black to reveal the colour layer underneath. Have fun and experiment with different colours for your line art!

Cheat tip
Use a textured paper background underneath flat colours to get a realistic print look.

Cheat Guide

Screen print effect

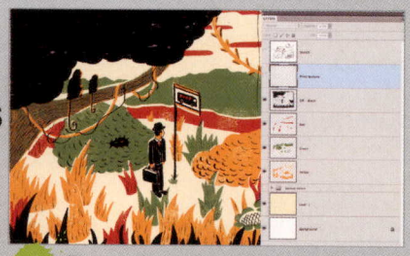
Want to evoke classic screen prints? We show you how

01 Discover the perfect style for bold and expressive images

Screen printing has long been a method for creating hundreds of copies of an image, with its earliest examples coming from China around 1,000 years ago. The very fact that it's cheap and mass-produced led to its popularisation by Andy Warhol, notably when he immortalised Marilyn Monroe in a series of repeated, colourful graphics. More recently, the imperfect production process has been to its credit, as it means each copy is, in its own way, an original.

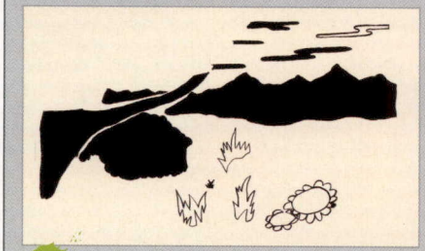
To make a screen print you need to block out areas of a mesh to create a negative version of your original design; this determines where the ink will be pushed through. You then use a squeegee to transfer ink through a woven mesh onto whatever surface you like. For each new colour, a new template is needed and by combining several layers of ink, different effects can be achieved.

Screen printing is still used in a relatively unchanged way today. It's a very popular method for printing T-shirts, posters, tote bags and limited edition artwork, but here we are going to teach you how to achieve the look in a digital version.

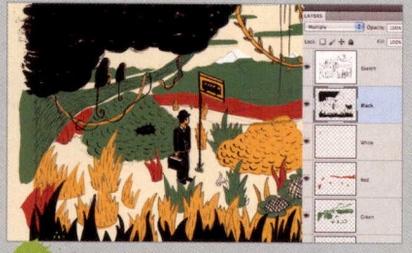


Paper frame Use a scanned square of torn paper as a frame for the image, shift it to the right, vignette and delete the inverted selection from all the colour layers. Now you can transform and move layers to create the misaligned look. Consider the way a screen print is made; maybe one colour was more successful than the others. Change the hue of the black layer to be a very dark colour.

Create texture Make sure that none of the colours overlap by selecting the foreground and deleting the selection in the layers below it (apart from the dark top layer). Use a non-Contiguous, non-Anti-Aliased Magic Wand selection from a bitty, high-resolution texture as a stencil to delete parts of each layer. This will create the look of an imperfect print, but it's wise to save backups before deleting.



Initial inking Draw your basic image, keeping separate colours on separate sheets of paper, a process is often used for actual screen printing. There needs to be a hard edge to the layers, so I use water-based calligraphy ink. Scan the drawings and arrange them in layers, using the original sketch as a template. Make a non-contiguous selection of each colour and separate them into layers.



Colour layers Select the shapes of a layer and fill to create one colour. Repeat this with all of your colours. Set each layer to Multiply and use a scan of textured paper as the background. Some areas can be duplicated in more than one colour to create an overlay (like the tree on the left). At this stage, clean up any unwanted parts to each layer, although some grain can be a welcome effect.

Using a Magic Wand selection of a suitable texture, you can delete parts of block colour to create a patchy print look. This also looks great when you misalign one colour over another.

02 Five steps to producing your own screen print

Make shapes Scan your drawings and separate the colours to create individual layers for each.

Add the paper Put a paper texture in the background and don't forget to make sure all layers are set to Multiply.

Roughen the edge Use a scanned square of paper to make a frame. Do this before misaligning the layers.

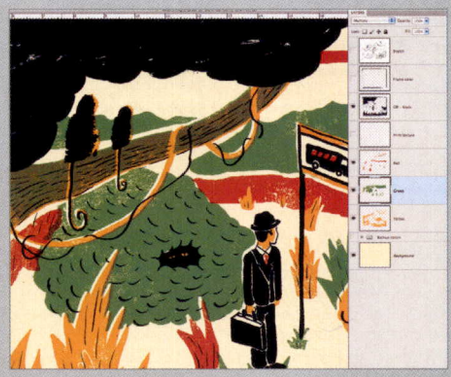
Texture the print Add the texture to the layers. As they're all flat colour you can also play around with the hue to suit.

Misalign the layers Move, warp and transform the layers to create the misaligned look or overlap to make new colours.

Use a scan of a torn square of paper to get a textured edge, then use the Magic Wand tool at the appropriate Tolerance (I used 80) to make a frame for the image.

03 The beauty of the effect lies in the small imperfections

Retain noise A scanned drawing, no matter how clean it may look to the eye, will always have a degree of noise to it. Use this to your advantage; change the Tolerance of the Magic Wand tool when selecting your shapes to get residual flecks and specks in with the layer. You can use this same approach to get the shape for the rough edge of the image.



Re-create real media When aligning the layers with each other, think about how a screen print is made. Sometimes when you squeegee down the screen might stretch more than intended, or go off at a funny angle. Be careful not to get carried away, though, as you can easily lose the quality of the drawing if the colours are too far apart. Sometimes you can think ahead when creating the layers and use two colours overlapping to deliberately create a third.

Drawing 101:

Figure drawing 3

This issue we're tackling one of the most interesting parts of figure drawing that will really help your artwork in the long run

Artist info

Lionel Cutmore

Country
UK

Media used
ArtRage, Photoshop

About Lionel works mainly as a commercial photographer and figurative painter.

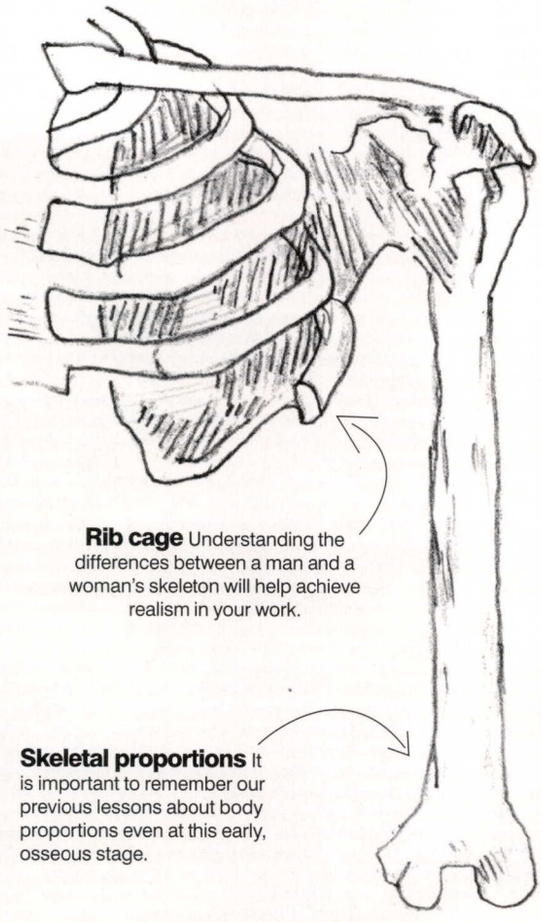
Anatomy; the noble branch of knowledge that deals with what's inside and how goes together this watery sack that we wobble around in for three-score and ten. The study of it will enable you to take your art and image-making practices to new heights and it may also open up new aspects for you to consider. Once you start looking into anatomy, you may just find that it's so fascinating that you wonder why you hadn't done so sooner – "what a piece of work is man" and all that Shakespearean jazz. Seriously incredible.

We're talking about a self-powering system that's durable beyond the years of machines but is also soft, beautiful and fragile too. Hopefully with this guide you're going to enter into a greater appreciation of the human body.

If you haven't yet done so, look into Body Worlds and basically anything done by the gorgeous lunatic Gunther von Hagens. Not only a body of work hugely beneficial to anatomical study but also a perfect example of how such a study can be used in the world of art.

For us lesser mortals who don't have such a large stash of cadavers for display purposes and have only 2 or 3D to mess around with, this knowledge and appreciation will also show through in your work. Images that are structurally informed always tend to outlast those that aren't (is there some metaphysical point there?) and they will also be more convincing. Imagine, for instance, that you were looking into how to show a metamorphosis – imagine that you want to draw zombies, for example! How much is anatomy going to help you there once you know how the flesh sticks to or comes away from the bone?

And that sums up what we're looking at: the physical structure of a person, particularly the differences between male and female. We'll look at skeletons and at muscular structure to see how it goes together, and how light plays off of the form with the skin on top before colouring and finishing our study digitally.



Rib cage Understanding the differences between a man and a woman's skeleton will help achieve realism in your work.

Skeletal proportions It is important to remember our previous lessons about body proportions even at this early, osseous stage.

Skeleton keys

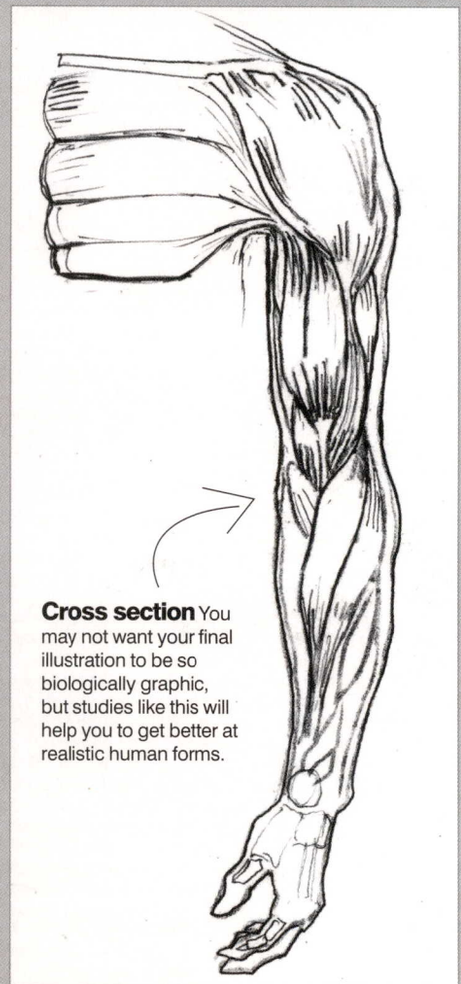
Understand biological structure for better images

Problems arise when a member of one sex tries to draw a member of the other. It can't always be helped as we draw what we know, but it is easily fixed. A woman's thorax or rib cage is smaller than a man's and a man's pelvis is smaller than a woman's. Getting this right will help a guy to get the curviness right and for a girl to think more linearly.

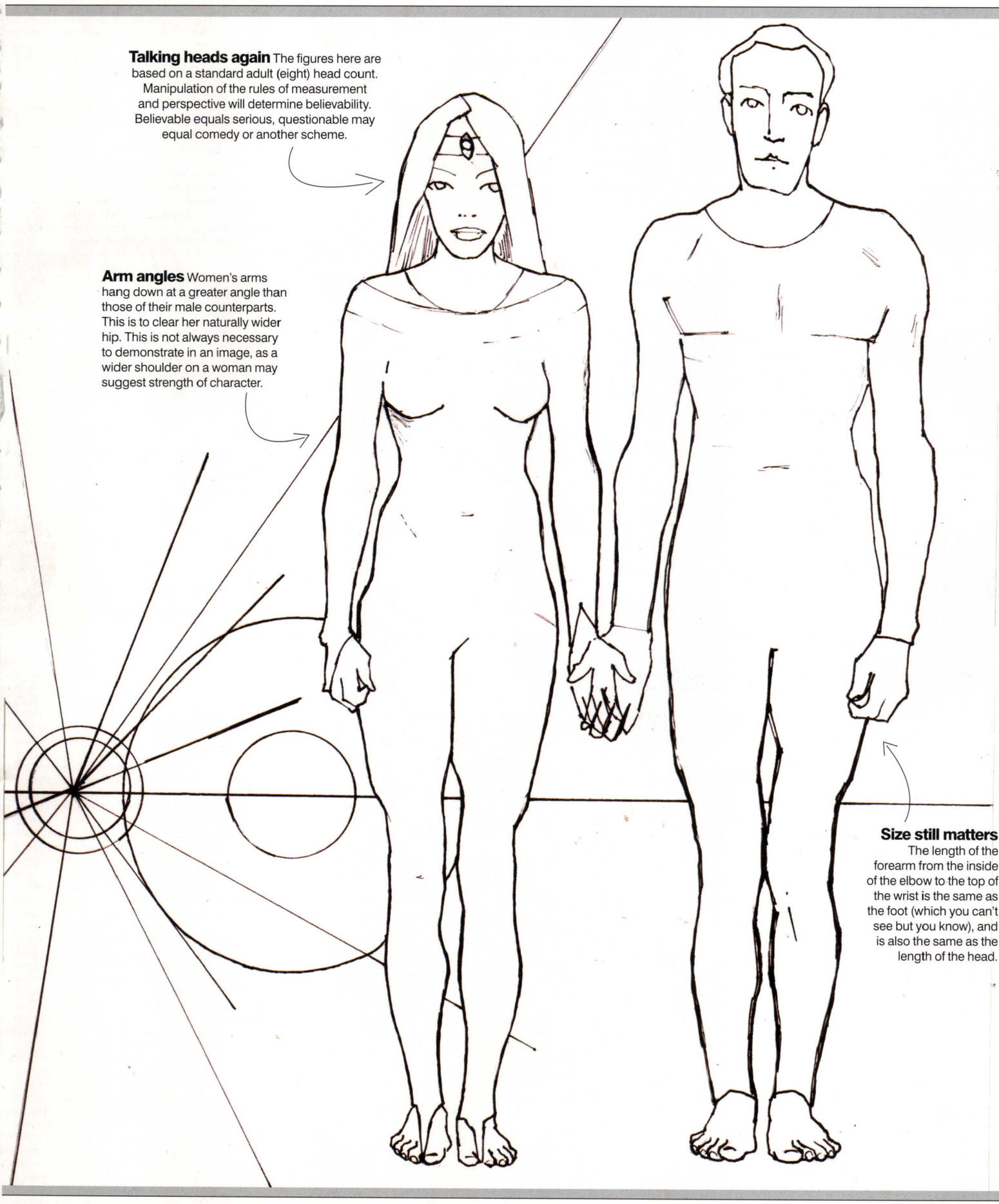
Muscular rendering

Get under the skin to see how we are formed

It's famous for its curves and its softness. It's the female figure. So what's all that about? Well a lot of it is about testosterone and that's why muscles in the male are more developed than in the female. Except that is, in the buttocks and upper thighs where a woman's muscles are greater by comparison. Manipulation of these factors, along with skeletal and proportional awareness will see you creating convincing figures even without photographs or models.



Cross section You may not want your final illustration to be so biologically graphic, but studies like this will help you to get better at realistic human forms.



Talking heads again The figures here are based on a standard adult (eight) head count. Manipulation of the rules of measurement and perspective will determine believability. Believable equals serious, questionable may equal comedy or another scheme.

Arm angles Women's arms hang down at a greater angle than those of their male counterparts. This is to clear her naturally wider hip. This is not always necessary to demonstrate in an image, as a wider shoulder on a woman may suggest strength of character.

Size still matters The length of the forearm from the inside of the elbow to the top of the wrist is the same as the foot (which you can't see but you know), and is also the same as the length of the head.

Tool tip

In this case the best tool you have is your own body. Should you become stuck, play the scene out in the mirror to see how a real body moves and reacts.

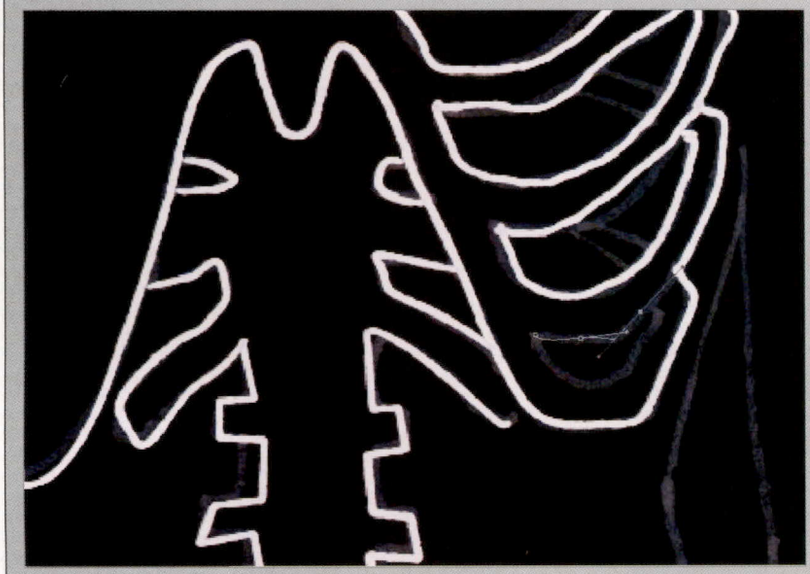
Take it digital

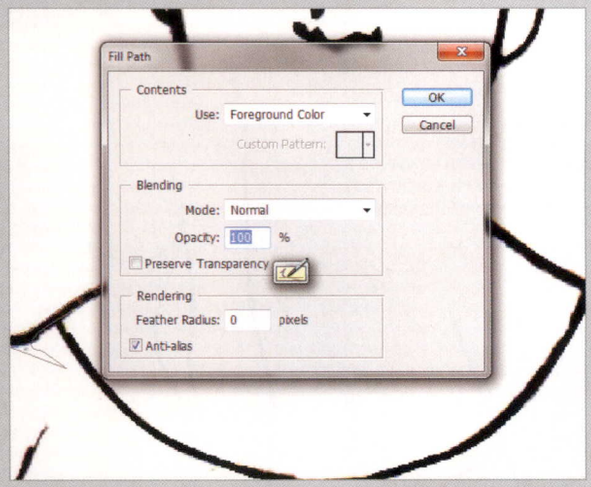
Just as the body itself is comprised, it's all about layers

The anatomy of human beings is an echo and a personification of the whole universe. Light sits next to dark, hard next to soft and hairy next to smooth. So under a hard light, parts where bones are more prominent will show more than the recessive, dimply bits, and parts of the muscles where they are bulkiest will be lighter than they are where the muscle ends and where definition is sharper. Then where they end will give way to a new light part.

Let's imagine this happening from the top of the head to the feet (with a light from above). The head and shoulders will take the most light followed by the chest and the top of the forearms. This will continue down to the feet in an ever-darkening trend, and it is the same with clothes on the body. It is important not to let the clothes be a distraction. Concentrate on the shadow play and texture can be overlayed afterwards to denote the qualities of the fabric.

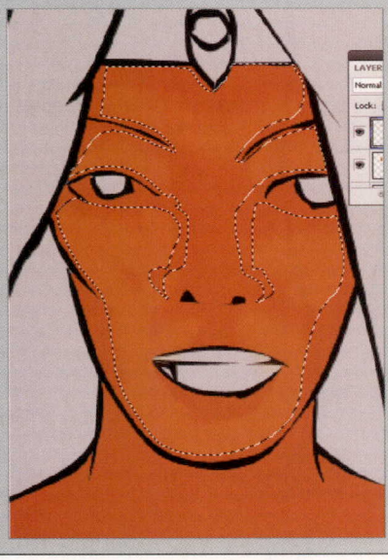
1. The importance of the import In this step, I've imported some of my preliminary sketches. While they may not figure in the image in an obvious way, they're still part of the concept and are informing the final piece in terms of structure. They provide not only a valuable reference but might be included later.

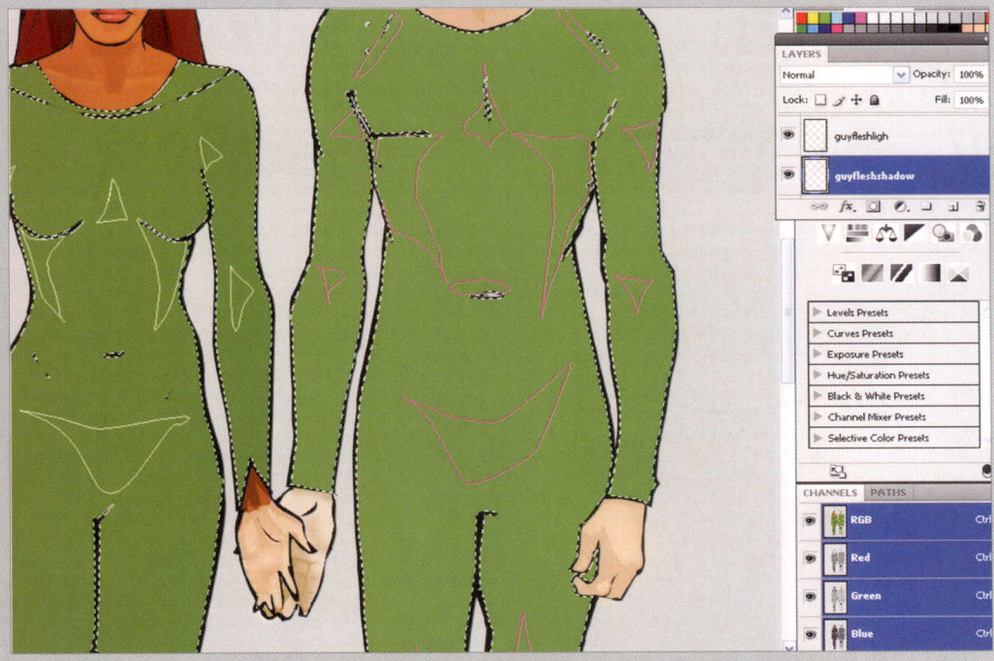




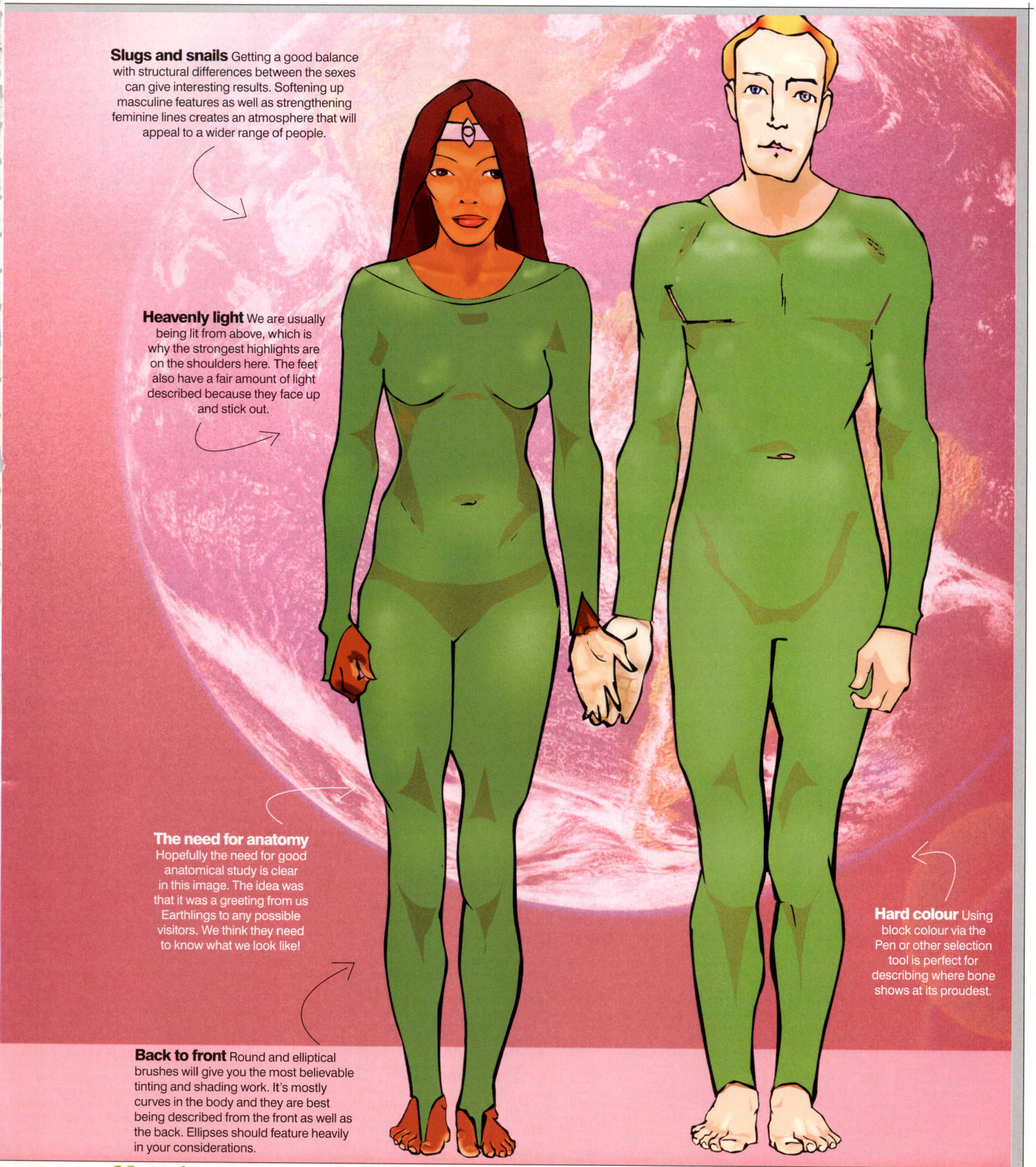
2. Pens mean perfection Much of the time I will use my original scans for the linear structure simply by increasing the white and black levels and setting the mode to Multiply. Here, though, I could see that there was room for improvement in the digital transition. Using the Pen tool I traced the lines and filled them. Right-click and choose either Stroke Path or Fill Path once the shape is drawn. Each step is an improvement.

3. Body building The flesh is added and built with glazes of around 20% Opacity, using as many clearly labelled layers as you like such as Shadow and Midtone. I also used the preliminary anatomical sketches to inform how and where the features fit.





4. Keep it clean! The clothing is built in the same way as the flesh. As an extra step, the same colour used for the midtone flesh was added as a base too. It's amazing how much colour really shows through our clothes. Here's where to pay attention to the difference in musculature between men and women.


Slugs and snails Getting a good balance with structural differences between the sexes can give interesting results. Softening up masculine features as well as strengthening feminine lines creates an atmosphere that will appeal to a wider range of people.
Heavenly light We are usually being lit from above, which is why the strongest highlights are on the shoulders here. The feet also have a fair amount of light described because they face up and stick out.
The need for anatomy Hopefully the need for good anatomical study is clear in this image. The idea was that it was a greeting from us Earthlings to any possible visitors. We think they need to know what we look like!
Back to front Round and elliptical brushes will give you the most believable tinting and shading work. It's mostly curves in the body and they are best being described from the front as well as the back. Ellipses should feature heavily in your considerations.
Hard colour Using block colour via the Pen or other selection tool is perfect for describing where bone shows at its proudest.

Next issue **Figure drawing 4:** Next issue we look at the principles that govern real perspective and successful foreshortening.

Create 3D maps in Illustrator CS5

On the disc
Video tutorial

Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

Digital-Tutors

Personal portfolio site
www.digitaltutors.com
Country **US**
Software used
Over 30 media and entertainment software applications including Maya, Softimage, 3ds Max, Photoshop, InDesign, After Effects, CINEMA 4D, NUKE, MARI, ZBrush plus much more

Digital-Tutors teaches the people who make movies and games by providing the world's largest online CG training library. With thousands of project-based videos, Digital-Tutors' award-winning training focuses on making difficult concepts easy to understand and complex topics fun to learn.

Midtown 2010 Illustrator

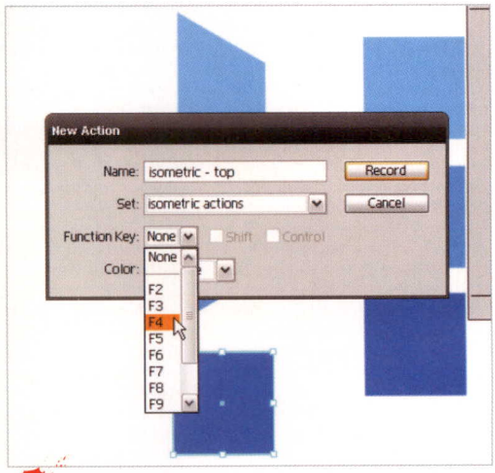
"Digital-Tutors demonstrates a proven workflow for creating a 3D map using isometric projection in Illustrator"

Digital-Tutors Digital-Tutors provides the world's largest online CG training library

In today's creative community, the popularity of pixel art is at an all-time high. Many artists are working in this style and creating truly amazing pieces of artwork as a result. By its name, one might assume that this type of work must be created in a pixel-based application like Adobe Photoshop. This is partially true, but if the artist understands a little about how this is achieved you can begin to develop workflows to create this style in other applications. Here we will look at a workflow for creating isometric artwork in Adobe Illustrator.

Beginning with some of the earliest videogames, a system often referred to as isometric projection was used to simulate a 3D environment. This system allowed for equal parts of an object, two sides and the top, to be viewed at the same time.

To understand isometric projection, let's compare it to the more common drawing system known as linear perspective. Linear perspective is a vanishing point-based system that uses a horizon line, vanishing points and perspective lines to create 3D objects in a two-dimensional space. In isometric projection, these elements are discarded in favour of an X, Y and Z axis. These three axes lie 120° from each other beginning at 0° with the Y axis. By comparing a horizontal line to this setup, we can observe that the edges of our objects in isometric projection should be 30° above or below horizontal.



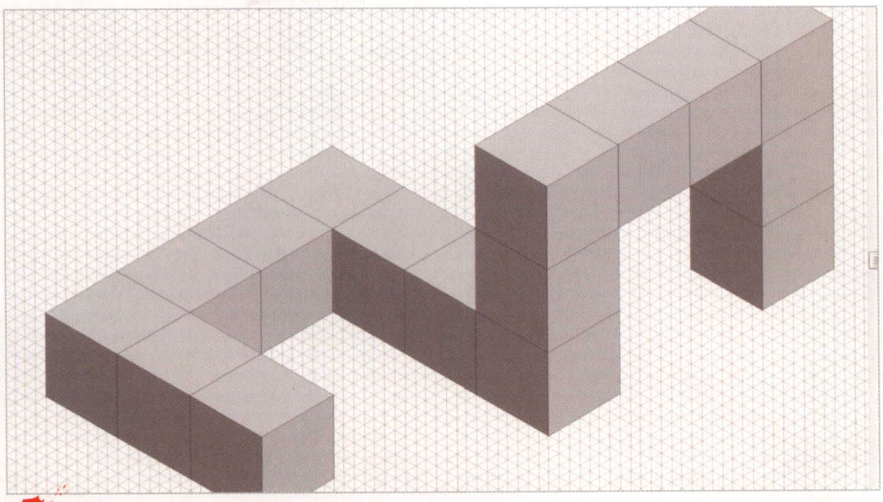
Actions Creating an action is a great way to reduce repetitive tasks to a single click, or a specified function key if you like keyboard shortcuts.

To get started creating isometric objects in Illustrator, you might consider creating a grid based on this information to use as a guide for your objects

If you are planning on drawing multiple shapes, the grid-based workflow may not be the fastest approach. We can actually work much faster by breaking each object down into its left, right and top planes. Remember, these are the visible sides of an object when drawn using isometric projection.

Instead of trying to draw them in isometric projection, let's draw them flat in Illustrator. We can then use the Scale, Rotate and Shear tools on each separate shape to transform them into their equivalents for isometric projection.

Because this process is just slightly different depending on if you are working on the left, right or top of an object, it is highly-recommended that you record actions for each surface in Illustrator. Actions are great ways to quickly perform several repetitive steps with a single click. This process is



Grids Creating an isometric grid can be beneficial in cases where the artwork requires very few unique objects to be made.

Graphic design

demonstrated during lesson four of the Digital-Tutors videos on the included disc.

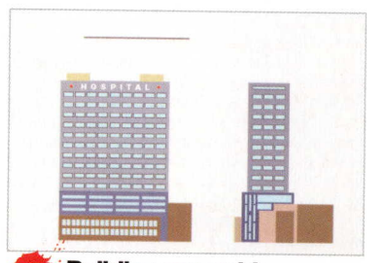
With actions set up, we can now begin creating each element for our map in a flat, top-down format. Whether it's streets, street names, building footprints or other flat shapes, everything at this point can be created in Illustrator. It's a good idea to plan out as much detail as possible for your map in this two-dimensional view before beginning to create depth with our isometric actions. This way we know exactly how many items we will need to create when it comes to adding perspective. Once our flat details have been worked out, we can group them together and run a custom action, turning the flat map itself into the top of an isometric object.

When it comes to creating the various shapes for the buildings, we recommend creating flat orthographic artwork first. For each building we want to raise up off of our map, we will need to think about each of the three visible sides and create orthographic views for these including all of the details we want to show. For each side, we should think about the various surfaces and their depths as well as the light source so we can accurately choose our colours. Once we have finished detailing the surface for our building, grouping all of the shapes together will help us to keep things in the proper order. When creating a map using this particular workflow, most of our time should be spent carefully creating these views for each building.

Once our orthographic views are complete, it is a good idea to make a copy just in case we need to refer back to it. At this point we can begin applying our custom isometric actions to each surface and then start piecing the buildings together. Enabling Illustrator's smart guides will help you to quickly and accurately snap the various groups of pieces together. Once our building has been assembled, simply snap it to its respective footprint on the map and we are ready to move on to the next building.

Don't forget to experiment with some more challenging details for the various elements of your scene. Sometimes solving the problem of a certain detail can be extremely gratifying. So now that you are familiar with how to build isometric artwork inside Illustrator, dive in and have some fun.

Flat details It's a good idea to hammer out flat details first without elevation. When doing this, consider creating a footprint for each building in which you will later add the height.

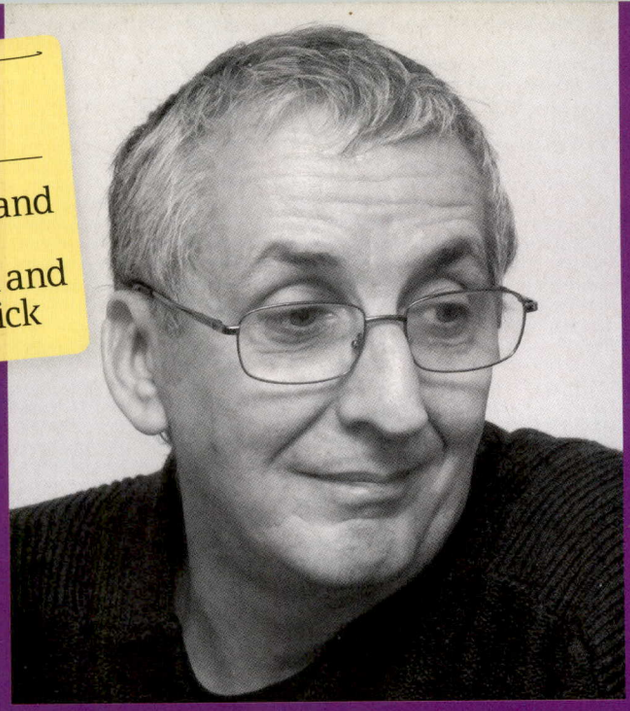


Building assembly Simplifying our buildings into flat orthographic views for each visible side enables us to focus on creating only the details we will see on our map.

Lives of the artists

Nick Harris

Meet the artists, illustrators and designers that are currently rocking the digital art world and find out what makes them tick



> Being able to offer a traditional reading experience enhanced by levels of interactivity, [this] could be...a golden age for illustration

Nick Harris nickillus.com

Despite pottering around in children's publishing as a full time freelance illustrator for nearly 30 years, I still feel like a comparative novice. It's not that I haven't acquired enough drawing and painting know-how to create the occasional saleable image when the wind is behind me – it's more that with the industry itself experiencing such a state of flux as it strives to catch up with the impact technological advances have had on communications and media, will a skillset honed in real media before the transformation began be enough alone to enable me to earn a living?

Fees for my type of work are generally less than they were 20 years ago, driven by client expectations for higher quality work (a controversial debate topic) delivered more quickly and compounded by the expansion of competition for each job due to increased globalisation.

That might all sound rather negative, but I choose to view it as exciting. I sidled across to the pixel world ten years ago after 20 years spent splashing real watercolour around. Once I overcame an initial reluctance and discovered graphics tablets, it all began to make sense. The emergence of software like ArtRage and SketchBook Pro confirmed my decision for digital as the right move for this evolving industry. What has got me really buzzing are the possibilities for storytelling through some of the new hand-held devices. The combination of being able to offer a traditional reading experience enhanced by the levels of interactivity coming through could and should bring forth the dawn of a new golden age for illustration. If I can pick up enough multimedia skills to hang on to its coat tails and become a small part of that, then I will be a very happy bunny. It's all about perceptions.

Nick Harris's best-kept art secret...

Find your angle and engage

> If you don't engage your personality with the creation of an image it's likely to be the lesser for it. Whatever the subject, that usually means finding an angle that enables you to enjoy yourself

Ring of Truth 2010 ArtRage

A Bad Case of Beard Envy 2010 ArtRage

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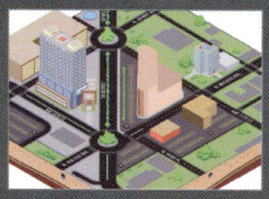
Video tutorial



3D maps in Illustrator
www.digitaltutors.com
Discover how to use isometric projection in Illustrator to create a 3D vector map. At over two hours in length, this video tutorial is really in-depth!

Stock art

10 Art Deco illustrations
www.doverpublications.com
These ten out-of-copyright illustrations are from *East Meets West: Art Deco Motifs*, a collection of stock illustrations in book and CD format from Dover Publications, which specialises in design resources.

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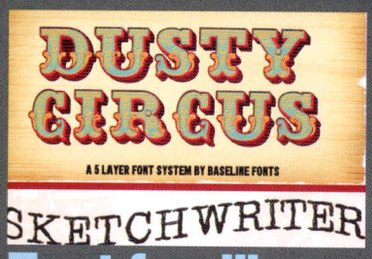

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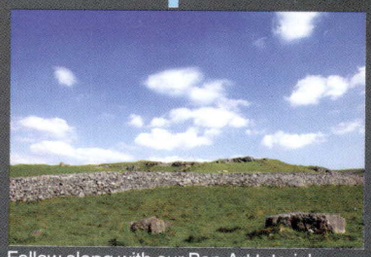

Follow along with our Pop Art tutorial on p32 with these 20 high-res stock photos.

Discover more at **www.digitalartistdaily.com**

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